THE NEW YORK DRAMATIC MIRROR

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WHERE TO FIND THE NEWS.

THE MIRROR continues from week to week to print more news, later news, and better news of the theatrical profession than all its so-called contemporaries together. No paper makes any serious show of rivalry against THE MIRROR. Even the daily press regularly supplements its theatrical columns from this paper.

In addition to its other values, our Chicago dispatch from week to week gives more information of theatres and theatrical persons than any other sent from that city; and our correspondents in the other large cities regularly telegraph the freshest intelligence, and as regularly give more and better news than is printed from their places by any paper. Last week, too, THE MIRROR printed full budgets of gossip from Pittsburg, Cincinnati, and Cleveland, while the sheet that assumes rivalship had no despatches from those important cities.

THE MIRROR'S local columns, also, are made interesting by information that is found nowhere else.

Last week a full account of the Rigl Haworth trouble at Montreal, with interviews telling the respective stories of the parties, was found only in this paper. The true condition of Edwin Booth was also exclusively set forth in these columns. The retirement of Hayden Coffin from the Russell company, with his plans, was also exclusively given. The truth about the Morse-De Barril rumors as to the composition of the Spanish music in Panjandrum was also exclusively set forth in the form of statements from the persons concerned. An account of the exciting scenes at the Fifth Avenue Theatre was also given, while THE MIRROR contained, as usual, much special intelligence to be found from week to week only in its columns.

ALFRED KAYNE'S HORSES.

Alfred Kayne, the husband of Attalie Claire, recently returned from Canada, where he had spent some time, with three handsome horses. He declared to the United States customs officer at Rouse's Point that he had paid $145 each for the animals, and upon that basis a specific duty of $30 was levied on each. The customs officers at Rouse's Point reported the importation to Collector Hendricks, who referred it to Colonel Montgomery of the Treasury Agents. Mr. Kayne's stables in this city were visited, and upon viewing the horses it was decided that a new valuation of them should be made. A government appraiser thereupon fixed the value of the horses at $1,600 in Canada, which, with an *ad valorem* duty of thirty per cent., raised their New York value to $2,080. Mr. Kayne had got them over the line for $525. He objected to this later appraisement, and another was ordered. This time the Canadian value was set at $800 and the New York value at $1,040. Collector Hendricks could not understand this, and, to the consternation of Mr. Kayne, the papers in the case were sent to a United States District Attorney. At last accounts the horses were in the seizure stables of the government. Mr. Kayne subsequently filed a bond with Collector Hendricks to cover the assessed value of the horses.

A NEW MANAGEMENT.

Things had not been moving smoothly with Adonis at the Casino last week when a change in management was made known. Just before the time for the performance on Wednesday night the chorus girls refused to go on. Their salaries had not been paid. It was said that the delay was due to the absence of the backer of the enterprise, Mr. Burbank, of Pittsfield, Mass. The money was furnished, however, and the performance went on. A former partner of Mr. Burbank, named Stimson, had retired from the management a few days before, and despite claims of big business done by Adonis, matters seemed to be somewhat uncertain. Several of the performers, it was said, had been given checks that came back from the bank dishonored. In view of the alleged receipts, it seems strange that salaries were not promptly forthcoming. On Thursday it was announced that Jefferson, Klaw and Erlanger had for $2,000 in hand bought the interest of Mr. Burbank, and that hereafter Adonis would be kept under these auspices. The company is for the present to continue at the Casino.

MR. DAMROSCH AND A SHERIFF.

THE MIRROR last week noted the alleged intention of a manager named McLachlan in Kansas City to sue Walter Damrosch for damages for a failure to give a concert in that city as advertised. When Mr. Damrosch and the Symphony orchestra reached Kansas City on a special train last Tuesday, *en route*, Sheriff O'Neil of Jackson County, Missouri, boarded the train to serve notice in a suit for $15,000 damages. The engineer put on steam and ran the train across the State line, but the sheriff armed with a lantern and a photograph of Damrosch, for identifying purposes, was in the meantime searching the berths for the orchestra conductor. He found Mr. Damrosch and performed his duty, but the question will arise as to whether the service was made in Missouri or Kansas.

MR. FRENCH AND THE DELEGATE.

A walking delegate named Hoadley went into the new American Theatre last Wednesday afternoon and ordered out a number of electrical workers who were stringing the wires to be used in lighting the theatre. Manager T. Henry French asked the cause of the trouble and was informed by Hoadley that the strike had been ordered because the contractor had employed non-union men in another contract on another building. This angered Mr. French, who informed Hoadley that if the opening of the theatre was delayed by this means, he would "make it hot" for Hoadley. The walking delegate, after a conference with the men, announced that a compromise had been arrived at, and that the work would not be delayed.

THE TABLES TURNED ON NIKITA.

THE MIRROR recently noted the refusal of Mademoiselle Nikita to sing in the Trocadero at Chicago, on the ground that she had been engaged understanding that this resort was a theatre of the regular order instead of a concert hall distinguished for the freedom of habit of its patrons. Some days ago she filed a bill to restrain the managers of the place from using her name on their advertising sheets. And the managers have retaliated by filing two bills against the fair singer, whose real name is Louise Margaret Nicholson. One is a suit on debt, and the other is to recover $750 for money advanced.

It is said on behalf of the managers that when Nikita was engaged in Berlin last Summer she was appearing at Kroll's Garden there, a place similar to Koster and Bial's. It was then understood that she was to sing in a popular place where "a reasonable amount of freedom was to be allowed to those attending, smoking included." Further, it is said, Nikita authorized the agent of Trocadero to make contracts to "make use of her name to advertise any article of trade, including beer, washing soap, or plug tobacco, the profits from this source to be divided equally."

On Nikita's arrival, the management of Trocadero advanced her $500, paid duty on twenty-three cases of wine consigned to her, and agreed to assume $50 of the monthly rent of the house that she selected for residence during the Summer. The management says that Nikita and her mother have sought to manage Trocadero, and they now propose to discover whether the directors of the property have any rights in the matter.

CONTROVERSY WITH BLACK PATTI.

A motion by Major Pond to enjoin the Black Patti (Mrs. Sissieretta Jones) from singing except in concerts arranged by him has been denied by Judge Sedgwick. Major Pond contends that he entered into a contract with this singer, according to which he was to pay her $150 a week and traveling and living expenses of herself and husband, the plaintiff to retain fifteen per cent. of all receipts. On the other hand, the singer's husband says that Major Pond has not paid the Black Patti any salary since December, 1892, and that the Major has also refused to pay deponent's expenses on several occasions. The Black Patti herself says Major Pond has retained from receipts more than the stipulated fifteen per cent., and other testimony is adduced by the defendant to show that the Major had expressed a desire to be relieved from his contract, and that he had consented to outside contracts. The court gives the Major thirty days within which to renew his motion.

THE CASINO ROOF GARDEN.

Press Agent Avery, of the Casino, has this to say: "Habitués of the Casino Roof Garden will find much to surprise them this year in the arrangement of plants, flowers and shrubbery, and in the distribution of lights of many hues. Everything is in readiness for the opening on Monday evening. Mlle. Nava will then make her American debut. She will sing the most spirited of the chansonettes composed for her in Paris. Her costumes are 'dreams.' Regis Senac, the fencing master, and his son; Sadie McDonald and Sam Collins, from the Black Crook; Victoria Henshaw and the Salambos will also appear. The orchestra will include some of Seidl's best men. It will be lead by Sigismund Bernstein."

A SLIGHT DIFFERENCE.

An actor. When the writer met him several months before he was attired in all the glory of the fashion-plate. He was sleek, well-conditioned and happy. Gold and precious stones were in evidence to a degree almost touching ostentation. Yesterday it was different. The same attire in many particulars, but now a suggestion of seediness. His fingers bore no rings. His heavy fob ornament was gone. The diamond had disappeared from his scarf.

"Who have you been playing with?"

"Daly."

"Ah! In London?"

"Nay. In Long Branch."

A RAILROAD TICKET.

This clever farce-comedy, one of the successes of last season, will go out next year under the management of W. W. Freeman, who for the past four years has been the successful manager of Frank Daniels. Mr. Freeman says the production will be better than ever. He is engaging a good company, will have new scenery and wardrobe and will enliven the piece with many novelties. His headquarters are at the Coleman House, where he is rapidly filling time.

A STRONG MAN'S BREATH.

Blondin, the strong man traveling with Cole's circus, was holding together two horses that attendants endeavored to lead in opposite directions at Lake Placid, N. Y., the other day, when the animals, new to the business reared and plunged so that Blondin, in his effort to hold them, ruptured blood vessels in the head and chest. He fainted, and being carried from the ring died soon afterward.

STRANDED IN ST. PAUL.

The Olympic Theatre at St. Paul, Minn., has been closed by a mortgage, and a New York company that played a week in the house without salary is now stranded there. Among the unfortunate are Hugh C. Whiting, Ella Moore, Alice Payne, and Billy Payne.

GOSSIP OF THE TOWN.

It is reported that George A. Baker and Irene Murphy are engaged.

Samuel P. Cox is seriously ill at his home in Brooklyn.

W. T. Carleton will take out an opera company next season.

Hugh Fay insists, in spite of rumor to the contrary, that John Kernell will star with him next season in After the Ball.

Lawrence Hanley was very successful at the Grand Opera House, Cincinnati, last week.

Charles Dickson thought he would call his new farce-comedy A —— Fool. He has discovered that this title will not be acceptable, and will wisely change it. Mr. Dickson's season will begin on Aug. 1 in this city.

Valentine's Day, a farcical comedy by Madeline Lucette, will be produced at the Casino, New Rochelle, to-morrow evening, under the auspices of the New Rochelle Rowing Club. J. H. Ryley and the author will be in the cast.

Frank Hennig's company, now on a Spring tour that will close on June 10, at Wellsburg, West Va., includes Henrietta Vaders, Emma Vaders, Marie Dudley, Lena Hennig, Carl Ahrendt, Frederick Vroom, Thomas R. Eagleson, R. T. Haines, Edward Mackay, C. H. Marrett; C. W. Vance, stage manager; E. J. Buckley, Jr., representative; and E. A. Higgins, business manager. Mr. Hennig's performances of Hamlet, Richard III., Othello and Julius Cæsar are well spoken of.

Tom Ricketts, comedian, joined the Deshon Opera company in Knoxville, Tenn., on May 17. Victor Delacy has also joined the same company.

At the close of his theatrical engagement, John L. Sullivan will be compelled to appear at Bedford, Me., to answer indictment for assaulting Max L. Lizotte, a one-armed lawyer of Biddeford in that State.

Frank Soule, late of The Isle of Champagne, controverts the statement published last week as to the scarcity of talent for Summer opera. He says he knows several professionals who are "resting" against their wishes.

Newton Beers writes from Brantford, Ont., that his mail is heavy with applications for time for his forthcoming revival of Proctor's Jibbenainosay, the route for which he is now busy on.

W. S. Butterfield has taken the management of the Auditorium at Presque Isle, Toledo, O., for a Summer season of twelve weeks.

The Summer Stock company of the Soldiers' Home at Dayton, O., will be an unusually strong organization this season. In addition to the members already announced, the following have been engaged: Clara Daymer of the Boston Museum, Ethelyn Friend, Ethel Sprague, Robert Edeson, George Schiller, James Burrows, H. Gittus Lonsdale, and H. D. Whittemore. The season will open on June 3 and close on Aug. 8.

The United States Government has repaid to Wilson Barrett the $2,000 illegally exacted from him for customs duties some time ago.

At the close of the supplementary season at the Grand Opera House on July 8, work will begin upon improvements to that house to cost $30,000. The interior will be redecorated in white and gold, an electric plant will be put in, and new seats and furnishings will be provided.

The Summer season at the Madison Square Theatre Amphitheatre will open on May 29 with Offenbach's operetta, The Prima Donna of a Night, in the main role of which Juliette Corden will appear. The management is negotiating with Margaret Reid, who recently arrived from Europe, and have already engaged Marie Chester, Minnie Landes, Barron Barthold, Max Figman, and Harry Allen. Besides the operetta there will be a ballet, a vaudeville and a minstrel performance. The ballet will be Spanish, and the premières will be Elena Salmoriaghi, Leonilde Stacciome, and Alfredo Brancifiori. The ballet master will be from the Grand Opera, Paris. Jennie Joyce, Bell Black, Lottie Mortimer, May and Flora Irwin, with others, will appear in the vaudeville.

Eugene O'Rourke and Lee Harrison have formed a partnership and will next season take out a play entitled The Wicklow Postman. The play was written by Mark Price. The season will open on Sept. 4 at the Globe Theatre, Boston. Lee Harrison will be the manager, with headquarters at the American Theatrical Exchange.

Nina H. Dearing has secured a verdict in the City Court of $750 against A. Y. Pearson for breach of contract. She was discharged, as the defense claimed, because she did not read her lines properly. Miss Dearing denied this on the stand, and the jury seems to have taken her appearance and ability into consideration as it was displayed in the witness chair.

Manager Hinrich's season of opera at the Grand Opera House seems to be meeting with success in every way. Il Trovatore was succeeded by La Traviata, and this by Maritana, and all the performances have been enjoyed by appreciative audiences.

R. O. Simmons, manager of Greene's Opera House at Cedar Rapids, Iowa, and Harry Jackson, a member of the Eunice Goodrich Comedy company, have formed a Summer circuit in Illinois, taking in Peoria, Quincy and Decatur. They have organized a company to play comedy, comic opera and vaudeville in these towns, filling a week in each, and returning every third week. Leon Lobenstein, the present treasurer of Greene's Opera House, has been retained as business manager, and will be located at Sylvan Park, Peoria.

Charles Frohman, who is still abroad, has bought a play called Corrigan vs. Corrigan. It is said to have been played with success at the Cluny Theatre, Paris.

Charles Benton has been added to the staff of Proctor's theatre.

Frederick Warde is erecting in Putnam Avenue, Brooklyn, a storage house and workshop in which scenery and effects for his production of The Lion's Mouth at the Star Theatre in September will be made.

Mrs. Frances Hodgson Burnett is at work upon a new play. She sailed for Europe on the *Lahn* last Tuesday.

Laura Burt has just closed her long engagement with Rosenquest and Arthur's Blue Jeans, having played June nearly seven hundred times and having never missed a performance.

Alba Heywood's Edgewood Folks closed on Thursday at Oskaloosa, Ia., after a successful season of thirty-eight weeks, and Mr. Heywood is so pleased with the play that he will use it next season.

Frank Daniels will next season elaborately produce Little Puck. The cast will be strong, and three complete scenes will be carried. A number of startling transformations will be introduced. The tour will be under the management of James E. Moore, who has just closed with Frank W. Sanger.

The Newell Brothers closed their season at the Star Theatre, Brooklyn May 13. They go out next season under the personal management of Harry St. Ormond, who is booking the tour.

Harry Corson Clarke is in Denver, the guest of William F. Reed. Mr. Clarke will remain in Denver during the Summer, and has tendered his services to the Denver Dramatic Club for several local entertainments. Mr. Clarke, according to the Denver *Critic*, contemplates heading a company of his own next season.

Sam Collins, of the Black Crook company, at the Academy of Music, will join Thomas Q. Seabrooke at the Fifth Avenue Theatre next week, and play one of the gendarmes in The Isle of Champagne.

Revel Germaine, an actor, formerly husband of Maud Granger, has been taken to the New York Hospital suffering from alcoholism.

The suit of John G. Bull against Edward G. Gilmore for assault, growing out of an altercation at the Garden Theatre, where the plaintiff was doorman, some months ago, has been discontinued.

Henry Bergman, remembered for his work in The Senator and The Henrietta, has joined Edwin Milton Royle's Friends company for next season.

Ida Maussey, who for nine years has popularly played the heroine in Hanlons' Fantamsa, retired from the cast last week. Many floral tokens were given to her, with a handsome silk umbrella from the company.

Laura Alberta has been ill almost all season. She is still in the Polyclinic Hospital, Philadelphia, but she expects to be sent to the country on Saturday.

Pauline Markham, who received a compound fracture of the ankle by stepping in an unguarded hole in a defective pavement on her way from the depot to her hotel at Louisville, is in a hospital known as Norton Infirmary in that city.

M. Reis, representing Wagner and Reis, of Syracuse, N. Y., and their well-conducted circuit of theatres, is in the city for the Summer. He has headquarters at 25 West Thirtieth Street, and is stopping at the Morton House. Mr. Reis reports the past season as having been a uniformly good one, and predicts a greater one next year.

Frank Daniels came into the city several days from the "farm" to shake hands with the boys and also to look up a little business. While strolling along Broadway he encountered a person evidently also from the country. The countryman, with mouth and eyes wide open, was gazing heavenward. Daniels tried to pass him, but after several ineffectual attempts, gave up in despair. He finally rushed up to the Jerseyman, seized him by the hand, felt his pulse, and said in his bland way: "My boy, you want Spring medicine for that." Daniels says: "He was bigger than I, but he gave me room."

Orson Clifford has been engaged for leading business with Across the Trail, which will be managed by Frank A. Mellen of Lawrence, Mass.

Frank Andrews will spend the Summer at Hyde Park, Mass.

George S. Sydney has resigned his post as manager of Anderson's Two Old Cronies. He had been with the company two seasons. Laura Craig Sydney is also at liberty for next season.

An outdoor performance of As You Like It will be given on the afternoon of May 29 at Mountain Side, the country place of Oliver S. Carter, at Orange, N. J., in aid of the House of the Good Shepherd of that village. Eleanor Merron will play Rosalind, John Malone Orlando, Archibald Cowper Jaques, and William F. Owen Touchstone.

The buildings on the corner of Broadway and Thirty-eighth Street, the site for Abbey's new theatre, have been razed, and the new structure will be ready for occupancy in October. Much of the usual time spent in building will be saved, as the iron-work for the theatre is all ready to put together.

Nelson Wheatcroft says that his school of acting at the Empire Theatre is designed to accustom beginners to the boards, so that when they commence to act "for sure" they will not expose themselves to the ridicule of their associates. Mr. Wheatcroft's school is to give six matinees during the season.

Joseph A. Jessel, manager of Agnes Herndon, says: "I notice that some papers don't like A Girl With a Temper. The same papers also spoke harshly of La Belle Marie a few years ago. The paying public has demonstrated, in both cases, that both plays are a success. Manager Sheldon has booked A Girl With a Temper for the People's next season.

AT THE THEATRES.

American.—The Prodigal Daughter.

Melodrama in five acts by Henry Pettitt and Augustus Harris. Produced May 22.

Sir John Woodmere	J. H. Barnes
Maurice Deepwater	Charles Dalton
Captain Harry Vernon	Leonard Boyne
Hon. Julian Belford	Julius Knight
Lord Banbury	Jefferson de Angelis
Dudley Roper	Russell Bassett
Tom Blinker	Sidney Howard
Miserable Jim	Walden Ramsey
Joseph Gunn	Matt B. Snyder
Captain Woodstock	George Haviland
James	Thomas Ferris
Rose Woodmere	Julia Arthur
Violet Woodmere	Charlotte Tittell
Dorcas Gentle	Helen Dauvray

An important event several times postponed—the opening of the new American Theatre—took place auspiciously last night.

It required an enterprise quite unusual and determined to sandwich between the eleventh hour of the theatrical season and a Summer wave so elaborate and pretentious a production as that of The Prodigal Daughter, even in a new theatre. But T. Henry French has never been noted for timidity. On the contrary, he is courageous and adventurous. And he has given new evidence that his thumb is sensitively on the wrist of the public—or, definitely, on the wrist of that part of the public whose attention he wishes now to draw to his new place of amusement.

It may be said that the new American Theatre is a judicious investment, and it may be added that The Prodigal Daughter promises to run with great prosperity without particular reference to the weather.

Of the play. Briefly, it is melodrama of the mellowest type. The great public likes its plays strongly colored and graphically set forth. Just as it takes to melodies that simply employ a few notes of easy range, the mass of theatregoers, when they like drama, applauds that which set forth noisily and with exaggeration the inevitable weaknesses and the more common virtues. They would rather have the dramatist and his puppets hit them squarely between the eyes than shoot over their heads.

The Prodigal Daughter's characters aim straight at you. You may dodge cynically, but they hit you, too. And in addition, there are half a score of horses that almost tread on you. You can feel the air they disturb when they kick. It is a human drama—with a large H—and a whole racing commonwealth, stables, steeplechase course, and all—thrown in.

Who would not see a play when he may also witness a horse-race?

The gambler you will say because he is prohibited from betting by the surety of the result of the race. Not so. The gambler himself may speculate upon the chance the leading man runs of breaking his neck at the water jump!

But to the story.

Sir John Woodmere, master of Woodmere Hall, has a daughter, Rose, and a niece, Violet. Julian Belford loves Rose and Harry Vernon is in love with Violet. The young women reciprocate. When Vernon asks Sir John for Violet's hand, the father of Rose mistakes the avowal of love as for his daughter, instead of his niece, and refuses. Julian, hearing of Vernon's fate, is afraid to ask for Rose, and induces her to elope with him. Vernon, happening to be going to London at the moment, accompanies Rose at Julian's request, and the news of this departure confirms the misunderstanding as to Rose and Vernon. Julian, meeting Rose in London, takes her to Paris, where he loses heavily at cards. The villain, Maurice Deepwater, who loves Rose, has Julian in his clutches, and induces him to extricate himself by leaving Rose and seeking marriage with her cousin. This Julian undertakes to do. Upon his departure Vernon conveniently arrives in Paris, and finding Rose, is seen talking to her by her father and Violet, who have arrived in search of her; and the misunderstanding as to Vernon and Rose is strengthened. Sir John Woodmere, returning home, finds that his fortune depend upon winning the National Steeplechase, for which he has entered his horse, "The Duke." The villain's tool, one Dudley Roper, has a horse, named "Baccarat," in the same stable; and Deepwater plans to have Sir John's horse "nobbled," and failing in this, to bribe Sir John's jockey. The jockey cannot be bribed, but he is in Deepwater's debt. Of course Deepwater arrests the jockey at a critical moment, and Vernon, who is a "gentleman rider," takes the jockey's place on Sir John's horse, wins the race, confounds Deepwater, and paves the way for a happy solution of the troubles. To bring matters to a melodramatic conclusion, Rose is even prevailed upon to forgive Julian, and general good fortune, including a legacy, closes the play.

You may say you have seen all this, or heard of it, before. Possibly. But as illustrated at the American Theatre, it is still interesting. Very.

In fact, a much less interesting play would be vitalized by Mr. French's cast. Mr. French, let it be remarked once more, seems to know his business.

The play began early last night and lasted until late. It will move more briskly after a little, but at its shortest it will be a heaping measure of entertainment.

The actors made plausible much in the story that less capable interpreters never could enforce. J. H. Barnes—"handsome Jack" still, though he may now almost retain the added adjective of aged—was a most probable stern parent. Mr. Dalton made villainy admirable in perfection. There was a breezy, hearty, virile captivating style in Mr. Boyne's assumption of the heroic role that drew the audience. In the low comedy light of Mr. De Angelis we can believe almost any wild atrocity of conduct even in a man of title. Mr. Basset, in subordinate but Hebraic villainy, wrung his hands and talked through his nasal organ even more pronouncedly than such villains are wont to do. Mr. Ferris was emotionally strong as the tempted but faithful stable boy. And every man of the lot, in fact, acquitted himself as he was expected to do.

Seriously, Julia Arthur, whose friends were fearful that she would find nothing in this atmosphere suited to her abilities, made a strong impression. Her acting as the loving and deceived Rose was admirable in the concrete and in the abstract. She has given new evidence of her mental grasp and of her ability to limn a portrait as she has conceived it. Helen Dauvray was theatrically demure as the Quakeress, and Miss Tittell won applause.

The play was handsomely staged. The several scenes are worthy of description, but space is not at hand at the moment for that purpose.

The audience was complex—embracing many Broadway habitués with a throng of the West side—but it was bodily enthusiastic.

THE MIRROR has described generally the new theatre. It is a striking, highly and warmly colored interior, reds and yellows predominating its tones. It is roomy, convenient, safe and well appointed in every way.

Standard.—No. 3 A.

Farce in three acts by Walter C. Bellows. Produced May 22.

C. Chauncey Pell, Jr	E. J. Henley
Hamilton Wadsworth	George W. Leslie
John Flower	W. H. Compton
Slimons	Charles Butler
Policeman 4026	Lawrence Sterner
George	Hyde Robson
Belle Flower	Nanette Comstock
Rosabel Flower	Grace Kimball
Mrs. Arabella Flower	Mrs. E. A. Eberle
Gritty	May Robson

There was a good deal of laughter at the Standard on Monday night, but it was all upon the stage. In spite of the fact that No. 3 A is termed a farce its effect upon the audience was funereal.

No. 3 A should be termed A Night in a Mad House. We do not think that any one except its author could explain it, and even he would find it difficult. No. 3 A seems to be a slipper that somebody else tries to identify. Incidentally cheap jokes, irrelevant horseplay, and imbecile characters are introduced.

The actors never for a moment sunk themselves in their parts, for the reason that the parts have no depth.

The cast includes some excellent actors. They do their best. Grace Kimball and Nanette Comstock are delightful pictures of beauty in crinoline.

Grand Opera House.—Martha.

Popular opera like hope springs eternal in the breast of a Grand Opera House audience. Martha, which was given there last night with an excellent cast, proved an especial favorite. The familiar melodies were received with as much delight as if they had not been hummed and thrummed these many years.

Mary Tavary gave an excellent vocal rendering of Lady Harriett. Signor Montegriffo sang himself into favor as Lyonelle, and W. H. Clarke also won approval as Plunkett.

Lizzie MacNichol-Vetter sang charmingly and acted with taking coquettishness in the part of Nancy. Richard Karl made the most of his opportunities as Lord Tristan, but Charles Storey was not seen to great advantage as the Sheriff.

The chorus had apparently been well trained, and seldom sang flat. The orchestra was ably led by Gustav Hinrichs.

Cavalleria Rusticana and the third act of Ernani will be given this evening. Rigoletto is announced for Wednesday evening, The Bohemian Girl for Thursday and Saturday evenings, and Carmen for Friday night.

Koster and Bial's.—Vaudeville.

At Koster and Bial's this week Marlo and Dunham, triple horizontal bar performers, are the novelty. Their feats are daring and skilful. The Brothers Borani, disappearing demons, continue; Paquerette may only be seen this week; Dorothy Denving is dancing serpentinely with new electric-light effects; Juanita Bardoux, the French singer and dancer, is varying her programme; Mons. and Mme. Derouville Nancey enter upon their concluding fortnight; and Billie Taylor and Paul's Dilemma are still popular. Next Monday night Ada Lundberg, a character serio-comic from London, will make her first American appearance. An extra matinee will be given on Memorial Day.

Tony Pastor's.—Variety.

The bill at Tony Pastor's this week is an enjoyable one. The funny J. W. Kelly and the inimitable Russell Brothers head a list of clever performers. Lily Burnand adds steadily to her following, and Florrie West, the soubrette, Louie Cassari, the Tyrolean and ballad singer, Harry Starr, who is a novel comedian, St. Maur and Gardner, vocalists, the Schallers, knockabouts, Harris and Walters, character sketchers, Dave Foy, the heavy-weight wing-dancer, the comical Highlevs, and Pam le Blanche offer variety that ought to suit all tastes.

Fourteenth Street.—Blue Jeans.

Joseph Arthur's famous comedy-drama, Blue Jeans, was again presented at the Fourteenth Street Theatre on Monday night before a large audience. The pretty stage-settings, and particularly the buzz-saw scene and thrilling rescue, won much applause. William Courtleigh made a good Perry Bascom, and Anna Belmont was very clever as June. Others in the cast were George D. Chaplin, E. L. Snader, Wallace D. Shaw, Jennie Goldthwarte, Marian Strickland, and Pearl Andrews.

Jacobs'.—Muggs' Landing.

A rehashed edition of Muggs' Landing, presented by a company remarkable neither for quality nor for quantity, is the bill at Jacobs' this week. It drew a small audience on Monday night. Nettie and Phil. Peters as Little Muggs and Sojer Judson respectively, were the leading spirits in a futile endeavor to produce laughter.

Garden.—Robin Hood.

That the Bostonians have not lost friends or prestige in New York was in evidence last night, judging from the magnificently large and enthusiastic audience which greeted their opening of a Summer season at the Garden Theatre. Robin Hood was the opera. The principals were the same as in the former productions here. They were all in fine voice and vied with each other in developing the parts. The chorus was strong, excellently trained and handsomely costumed. Encores and flowers were the order of the evening. The Bostonians are booked for at least six weeks. This week, Robin Hood. Next week, The Knickerbockers.

Daly's.—Kellar.

Kellar's engagement began on Monday evening at Daly's. The first half-hour of the performance was passed in the performance of Planche's musical comedietta, The Loan of a Lover. It could have been omitted to advantage.

Kellar is without an equal as a sleight-of-hand performer, and his "experiments," as he calls them, are wonderful almost to the extent of miraculous.

A very pretty illusion entitled "The Maid of the Moon" and a spiritualistic enigma, "Cassadaga Propaganda," delighted and amazed the audience, and Mrs. Kellar's performance in Part Two rivalled that of her husband in its mystery.

People's.—A Girl With a Temper.

Last Wednesday at the People's Theatre, Agnes Herndon presented for the first time a new play by Alfred Hennequin, entitled A Girl with a Temper. The story is that of a girl who defeats the matchmaking purpose of a stepmother and the designs of an adventuress and for her reward marries the man of her choice. Miss Herndon made much of the leading character.

Columbus Theatre.—Herrmann.

Herrmann, the magician, drew a large house at the Columbus Theatre on Monday night. Besides his well-known tricks of legerdemain, he presented the Chinese mystery "Yo-ka-yo," and "The Slave Girl's Dream." His latest successful mystery, "The Escape from Sing Sing," will be introduced on Thursday night.

Harlem Opera House.—Hoss and Hoss.

Willie Collier and his company in Hoss and Hoss entertained a large audience at the Harlem Opera House last night. The season of the house closes next week with Mrs. Drew in The Rivals.

At Other Houses.

This is the last week of Stuart Robson in The Henrietta at the Fifth Avenue.

Panjandrum prospers at the Broadway.

The one hundred and fiftieth performance of The Girl I Left Behind Me will be given at the Empire on Thursday evening, when a bronze statuette of Lucy Hawkesworth will be given as a souvenir.

A roof-garden entertainment will be added to Adonis at the Casino to-morrow night.

At Palmer's 1492 promises to win warm-weather popularity.

A Mad Bargain is still seen at the Star.

Gilson, Pompon and Gonzalbo are the bright figures in the show at the Imperial Music Hall.

THE BROOKLYN THEATRES.

Park.—Money.

Rose and Charles Coghlan appeared at the Park to a packed house last night in Bulwer Lytton's comedy, Money. The characters were admirably portrayed. The company includes John T. Sullivan, Frederic Robinson, J. B. Polk, Kuhne Beveridge and Eleanor Lane. Hoss and Hoss next week.

Grand Opera House.—Starlight.

Vernona Jarbeau in Starlight delighted Opera House patrons last evening. Miss Jarbeau's catchy songs and skilful dances were applauded enthusiastically. A Scandal in High Life will be produced next week.

Amphion.—Candy.

The Liliputians on Monday night presented Candy to a large audience at the Amphion. Franz Ebert and Adolph Zink were clever as comedians, and the latter especially won added applause for his burlesque on Lottie Collins' "Ta-ra-ra." The piece was very well mounted.

EDWIN FORREST LODGE.

John T. Malone's lecture on Shakespeare, which attracted wide critical attention on the occasion of its recent delivery at the Lyceum Theatre, will be delivered at the rooms of Edwin Forrest Lodge, Actors' Order of Friendship, No. 16 West Twenty-seventh Street, on Sunday evening, May 28. Mr. Malone will be the guest of the Lodge. Only members of the Order and a few invited guests will be admitted.

At its annual election on Sunday, the Lodge chose these officers: President, F. F. Mackay; vice-president, Harley Merry; treasurer, Frank Sanger; secretary, Lester Gurney; trustees, Louis Aldrich, Edwin Knowles, Eugene Jepson, Lewis Mitchell and J. A. Washburne.

The second annual outing of the Lodge will be enjoyed on Monday, June 12. The steamboat *Clarence* has been chartered, and will leave the pier, foot of Rector Street, at 8:30 A. M. The destination is the homestead of Jesse Cromberon, near Tottenville, Staten Island, where, after sports, etc., a dinner will be served on the lawn.

DULUTH'S MANAGER.

John T. Condon.

The accompanying cut pictures John. T Condon, manager of the New Northwest Circuit, which includes the Temple Opera House Duluth, Minn., the Grand Opera House West Superior, Wis., the New Theatre now building at Ashland, Wis., the Grand Opera House, Eau Claire, Wis., and the LaCrosse Theatre, LaCrosse, Wis. Mr Condon, who makes his headquarters at the Temple Opera, Duluth, first went into the theatrical business in 1881, when he leased the Grand Opera House, Duluth, the first theatre built in that city. This house continued under Mr. Condon's management for five years, when it was burned. Mr. Condon now went into the mercantile business for three years and at the end of that time disposed of his other interests and leased the Temple Opera House, which was built at a cost of $300,000. The organization of his circuit, which is on a direct line between Chicago and St. Paul and Minneapolis, followed.

IN THE SHERIFF'S HANDS.

The "Dramatic News" Attached by Paper Manufacturers to Secure Debts of $3,500.

The Jessup and Moore Paper Company, of Number 99 Nassau Street, secured an attachment late yesterday afternoon against the *Dramatic News*, to recover money for paper furnished.

The attachment was placed in the hands of Deputy Sheriff Finn, who proceeded at once to Number 120 West Thirtieth Street, where he levied on the current issue of the *Dramatic News*.

A reporter called at the establishment of M. J. Rooney, on West Thirtieth Street, where the *Dramatic News* is printed, and ascertained that Sheriff Finn was in charge. The attachments were for $3,500.

In reply to the question as to whether the paper would be published, it was said that it depended on whether the *Dramatic News* could obtain the sum of money necessary to pay off the attachment.

For several weeks past the weekly appearance of the *Dramatic News* has been delayed. Its usual day of publication is Tuesday, but in the last two months it has rarely appeared on the news-stands until Wednesday.

A HITCH IN DENIER'S SCHEME.

Some weeks ago, as announced by THE MIRROR, Tony Denier, of Chicago, bought land on Thirty-eighth Street, West of Broadway where he proposed to erect a large concert hall to be named The Alhambra. Before he had got far in his plans, Mr. Denier found that it would be necessary to secure more ground. The owner of the adjacent property, however, learning that Mr. Denier was a theatrical man, doubled the price of his property. Matters are now in *statu quo*.

MR. THOMAS' ILLNESS.

The friends of Charles W. Thomas are worried regarding his health, which is bad. He made a trip to a mild climate last Winter, but it seemed to give him no benefit. It is feared that he has consumption. He sticks bravely at his desk in the Madison Square Theatre, however, declining to consider himself an invalid.

THE WICKLOW POSTMAN.

A new play to be put forth next season is The Wicklow Postman, in which Eugene O'Rourke will star. A strong cast is promised, and the play will afford opportunity for elaborate scenery. It is written by Mark Price, and will be managed by Lee Harrison, who has headquarters at the American Theatrical Exchange.

THE ONLY WAY.

If you can't reach Fame at a single bound,
Build up a ladder by which you can rise.
Let it rest on the earth and point to the skies,
Then climb up to glory, round by round.

LEONTINE STANFIELD.

Dr. Lyeth's Bromo-Arsenic French Complexion Wafers.

LADIES Positive cure for Freckles, Both, Black-Heads, Pimples, Vulgar Redness, Rough, Yellow or "Muddy" Skins, Red Nose, Bad Breath, etc. Even th COARSEST complexion gradually changed into a SKIN OF PE RLY WHITENESS tinted with the ro-eate hue of health. Skin imperfections are permanently removed and a deliciously CLEAR COMPLEXION and PLUMP, ROUNDED F RM is assured.

MEN troubled with a too florid color, caused by excesses of drinking or otherwise are ensured a beautiful, healthy color. Greatest beautifier known. Harmless. Two weeks' SAMPLE treatment mailed postpaid, free from observation, for 6c cents, or six weeks' treatment (sufficient for most cases) for $1.00. Remit by Postal Note, and address,

Felder Chemical Co., Duluth, Minn.

THE USHER.

A churlish and unwarranted complaint is made by the Denver *Times* on account of the efforts of Manager Lonsdale, of the Broadway Theatre there, to levy a ten-cent. tax on deadheads in the interests of the Actors' Fund.

The *Times* thinks that it is going too far to expect or even to ask the recipients of Mr. Lonsdale's favors to make a small contribution to the profession's charity. "And when," it says, "holders of complimentary tickets, refusing to submit to the little tin box, are given the poorest seats in the house by way of punishment then it is time something was said about the matter out loud."

I have Mr. Lonsdale's written assurance that newspaper men have never been asked to contribute to the charity box at his house, but that since he started it numbers of them have done so voluntarily. He adds, moreover, that there are no poor seats in the Broadway Theatre.

✥

But the most singular feature of the article in the Denver *Times*, from which I have quoted, is its view of the relations of the newspaper and the theatre.

"Press tickets are given to newspapers," says the *Times*, "not as a compliment but in return for notices in the news columns. These notices, as published from day to day in the Denver papers would, if paid for at the regular advertising rates, much more than offset the 'complimentary' tickets given by the theatres."

Apart from the tickets sent to newspapers on opening nights, when the critics are expected to attend in a professional capacity, the enjoyment of the free-list privilege by newspapers is purely a courtesy in all large cities, and it is so regarded.

The management has a perfect right to extend or to withhold that privilege.

On the other hand, notices of the theatres are printed presumably for the information of the newspaper's readers. They are neither demanded as a right nor is it supposed that their publication in the columns of a paper involves any personal or pecuniary obligation.

Understand, I am speaking of newspapers that are conducted on journalistic principles—not on the lines laid down by the Denver *Times*. Such papers would consign to the waste-basket's yawning depths any notice whose publication was looked upon as a matter of barter for free tickets by the theatre submitting it.

I don't know whether the Denver *Times* sells its columns for free tickets; if it does it is overpaid, for a paper that follows the policy it lays down is worthless so far as influencing its readers to patronize performances is concerned.

Each paper in Denver receives six free tickets for each performance at the Broadway Theatre in addition to the usual advertising. In other words, the *Times* gets tickets every week to the value of $63—tickets that probably are mostly given to persons outside its staff who would otherwise pay to go into the theatre.

✥

As a matter of fact neither in Denver nor at Palmer's Theatre, in this city, are newspaper writers asked to contribute to the Fund when they are invited to attend a performance. When they send for tickets it is quite a different matter, and in that case no reputable journalist has objected or will object to pay Mr. Palmer's ten-cent tax.

The applicant for a free ticket receives the equivalent of $1.50; and there is surely nothing out of the way in requiring him to hand over a dime for charity in return.

The Denver *Times* has placed itself in a position on this subject of which it ought to be heartily ashamed. I dare say it will not express contrition, however.

Meanwhile, Mr. Lonsdale is carrying out his contribution box plan with capital results. A few days ago he sent on to the Fund a second draft, this time for $50. The tax, when generally adopted, will be the Fund's greatest reliance. There can be no doubt of that to any one who has looked into the matter thoroughly.

✥

Wilde's new play, A Woman of No Importance, is an immense pecuniary success in London, I am credibly informed.

"It is a soulless, heartless piece," says a friend of mine, just returned from the other side. "It is the quintessence of Wilde. He has, as usual, taken a lot of ancient epigrams and dressed them over in his own peculiar fashion. The dialogue sparkles, but the plot is offensive. I don't think it will go here. It shocks, and it leaves a bad taste in the mouth."

✥

Sorosis displayed its false teeth the other day when it blackballed Lotta. The incident had no especial significance beyond the fact that it showed that there are a half-dozen old cats lurking among the worthy women in that club, and that owing to the silly arrangements it has made for the election of new members the rejection of desirable candidates by malicious Marias is easy of achievement.

Lotta is to be congratulated on her escape from communion with the back fence sisters, and especially from coming into contact with the unspeakable, contemptible Sorosan who sold the story of the proceedings at the stormy meeting to a down-town newspaper.

I learn that those members of Sorosis who are directly or indirectly connected with the stage, intend to hand in their resignations—that is, all but one.

The canny Miss Cayvan will remain. Indeed, she has already announced her determination to cling in an interview with a St. Louis reporter.

✥

On Saturday, the *World* printed Miss Cayvan's views on the subject of Lotta's rejection in the form of a dispatch from St. Louis.

In the course of her remarks the actress said: "If Sorosis blackballed Miss Crabtree it can only be because the members have a poor opinion of the frolicsome character of the plays in which she used to appear. . . . Certainly the action of the club cannot be taken as a sign of prejudice among the members against the stage. . . . Although I am the only active member who is an actress, there is no reason why actresses should not join. . . . I never met Miss Crabtree, although, as I said, I always heard the best reports of her"—and more to the same effect.

It is difficult to believe that Miss Cayvan is correctly reported in this interview. But if it does not misrepresent her she deserves to be roundly rebuked for her impertinence in presuming to speak patronizingly of an actress whose art, whose professional position, and whose place in the public esteem are infinitely superior to Miss Cayvan's. Lotta is one of the prominent figures on the American stage. Miss Cayvan is comparatively insignificant.

✥

An important amendment to the by-laws of The Players was effected a few days ago.

Originally the club's membership was restricted to 750. Of that number 500 were non-professionals and 250 were actors. Some time ago the full limit of both classes of members was reached, and the waiting list contained many names.

It was known to be Edwin Booth's wish that the professional membership should be extended. Accordingly the directors recently passed favorably upon an amendment increasing the number of actor members to 500 and it was adopted by the club.

The Players, I learn, is in a very healthy state. The club does not owe a dollar; on the contrary it has accumulated $25,000 over and above the running expenses in three years. It is generally conceded to be the pleasantest and best arranged club in the metropolis.

✥

Speaking of clubs, the action of the 5 A's in sending a lawyer's letter to members in arrears has excited considerable criticism.

It is unusual for a club to take that course to collect its debts, but from the number and the amount of the claims it is seeking to have paid it would seem that members of this organization are not so reliable in their payments as are members in the majority of clubs.

Clubs must be run on business principles. The fact that the 5 A's officers are compelled to threaten suit in order to obtain what is outstanding reflects upon the delinquents more than upon the club itself, however you look at it.

Several of these debtors announce that they will resist legal proceedings, holding that club bills, like gambling debts, cannot be recovered by legal process. How much simpler, not to say more honest, it would be for these men to pay up what they owe.

✥

Oakey Hall has decided to remain permanently in New York, practising law. He has taken offices in the new Vanderbilt Building.

I asked him the other day why he had relinquished a lucrative practice in London to return to the city of his first successes.

"Because New York is the finest city on earth," said he. "Nowhere in the world is there such an urban vista as greets your eye looking up Fifth Avenue from the corner of Forty-second Street. The cathedral towers, the splendid variety and profusion of architecture are matchless. And where, either in Paris or London, can be found the equal of Madison Square at eight or nine o'clock in the evening? The well-dressed, animated crowds, the brilliant lights, the shop windows! My dear fellow, New York is good enough for me to spend the rest of my days in."

PROFESSIONAL DOINGS.

The Himrich Opera company performed Cavalleria Rusticana admirably at the Grand Opera House last Friday evening.

The 750th performance of Adonis will take place on June 20 at the Casino.

The tour of Mrs. Potter and Mr. Bellew will close this week.

Francis Wilson has engaged Amanda Fabris, formerly of the Carl Rosa company, for the part of Erminie in his revival of that opera next October. John McWade has been secured for the Marquis, Lulu Glasser for Javot, and Bessie Cleveland for the Captain. These, with other announced engagements, assure a fine performance of the favorite opera.

W. H. Chisholm, manager of The Man About Town, is booking his attraction for next season. He has already engaged a number of clever people.

Thomas and Wylie, the Metropolitan Job Print, and W. J. Morgan and Company are at work upon lithographic novelties for Doré Davidson and Ramie Austen's new play, By the World Forgotten.

It is stated upon excellent authority that M. S. Robinson, manager of the Musee Theatre at Buffalo, has secured a lease of the Lyceum Theatre in that city, and will endeavor to establish it as a first-rate variety house. It is also said that the opening date is June 5 and that Paquerette and a number of other specialty performers have been engaged for the inaugural bill.

A. L. Wakefield, business manager of the Andrews Opera company, is in Des Moines, Ia., arranging for an engagement there at an early date.

The Vendetta closed season on May 13 at Grand Rapids, Mich. Manager Ogden reports that excellent business was the rule throughout the tour. The next season will open in New England.

An actress named Baldwin, residing at the Washington Street Hotel, Buffalo, complained last week that her trunk had been robbed of several valuable costumes and other clothing. Women named Blanche Sherman and Belle Foster were arrested and held on suspicion of having committed the theft.

Colonel Henry Mapleson, who will act as artistic director of the new Mapleson Opera company, will sail for Europe in a few days to make some important engagements for next season. Manager F. C. Whitney writes that no expense will be spared to make this organization the finest opera comique company in the United States. Negotiations are now in progress for the engagement of Tito Mattei for the post of conductor. Sketches for the elaborate scenery to be used are now being made in Paris and London.

Only a Farmer's Daughter closed season last week. It was the most prosperous season the play has enjoyed during the last eleven years. This is said to be largely attributable to Jean Voorhees, who has received unusual attention from the press. Miss Voorhees is a niece of Senator Vorhees, and she is closely related to Senator Cockrill of Missouri. But her success is due to her merits, and not to her social connections.

The Noss Jollity company closed their tenth season on Saturday at New Brighton, Pa. They had a successful tour of the Southern States and Cuba. George H. Abbott, who has been in advance for seven seasons, severs his connection with this party by mutual consent.

Koster and Bial will build a new front to their resort, enlarge their stage, and make other improvements.

The annual meeting and elections of the Goethe Society will be held in the office of A. M. Palmer, on Thursday afternoon.

A special matinee of The Henrietta will be given at the Fifth Avenue Theatre by Stuart Robson, on Thursday, for the benefit of the New York Confederate Veterans' Camp. Mr. Miner also giving the use of the theatre.

W. F. Dickson, manager of George Wilson's Lenox, has his supporting company engaged and says his route is booked solid with the exception of a few weeks. He is now looking after scenery, wardrobe, etc. The production will be one of the events of next season. Mr. Dickson can be found at the American Theatrical Exchange.

Lewis J. Monico, baritone, has been engaged for the Summer season at the Madison Square Garden.

Willa White and Thomas Hubbell, both of the Deshon Opera company, were married in Knoxville, Tenn., by Judge Brown at his residence last Thursday. The witnesses were A. L. Underwood, H. C. Depew, Nellie Ford and Louise Moore.

Edwin Mordant has returned to his home at Baltimore, for a rest, preparatory to rehearsal for Aristocracy for which he has been re-engaged. The season will open in San Francisco July 31.

L. Arthur O'Neill, the enterprising manager of the Grand Opera House, Charleston, S. C., has successfully inaugurated a Summer season of opera at his theatre, the company being under his own management, of his own selection, and one of the best ever seen in that city. The Charleston papers speak in terms of high praise of the venture, and the citizens of that historic town are giving adequate support.

Harry Standish, who during the past season has been stage manager for The Isle of Champagne, has left that attraction and goes to Schnaider's Garden at St. Louis for the Summer in a similar capacity. Mr. Standish has composed a song entitled "Some Day You Shall Know," which he has dedicated to Mrs. John E. McWade.

Chauncey Olcott, by request, appeared last week in concert at Hornellsville, N. Y.

Walter Damrosch will take the place of Seidl at the May Festival in Indianapolis.

Rosina Vokes will begin her next season in Montana on Sept. 18. She will play over the Northern Pacific route to Spokane Falls, Seattle, Tacoma and Portland, and thence to San Francisco. M. Marius and Pfolliott Paget will remain in her company.

Stella Long, the musical director, has returned from ten weeks' engagement at the New Haven Opera House. The continuous show idea was not a success in that city.

Col. Milliken says: "I have never been so busy as now in my life. My comedy-drama, playing under the title of Her Husband, will be seen next season under the title of A Confederate Colonel. It has made an absolute hit, without any preliminary booming. I claim originality for it; it is the first real Rebel play. I have also disposed of Denise to Madeline Merli, and Madame Boniface to the Wilbur Opera co. I am negotiating with at least a half dozen other persons for plays. I think things are coming my way at last, and it is about time."

Coyt Kyle is in the city for the Summer.

While Lawrence Hanley was escorting three of the women of his company from the theatre in Detroit on Saturday night three young men met the party and were impertinent. Mr. Hanley resented the action of the young men, and was knocked down—as he claims with a "billy." The young men were arrested, but Mr. Hanley could not remain in town to press a charge against them.

Work is now being rapidly pushed on Mackaye's Spectatorium, which will be one of the most interesting features of the World's Fair at Chicago. The building covers 400,000 square feet of ground. In one of its studios may be seen the nearly complete reproductions of Columbus' caravels; in another a miniature forest imported from Jamaica, in another a copy of the monastery at LaRabida. Late in June or early in July the Spectatorium is expected to open.

Duncan B. Harrison, manager of Jack McAuliffe's King of the Turf company, which disbanded in Denver last week, was arraigned in court in that city several days ago charged with opening a telegraph despatch addressed to Frank Montgomery, a member of the company. The defence was that the complainant had devised a scheme to secure his release from the company. Montgomery, it is said, had informed Harrison that his wife was critically ill in Chicago; that he wished to leave in order to go to her; and that he momentarily expected a despatch calling him. The expected telegram came on Thursday night. As Harrison feared it contained ill news for Montgomery, who was then on the stage, he opened it. Instead of news of illness, the despatch said that Mrs. Montgomery had secured an engagement in Pittsburg, and it asked her husband to join her there. Harrison was discharged.

Fred. Schwartz, manager for Madeline Merli, writes in contradiction of a statement that the latter's effects were attached in Portsmouth and Dover, N. H.: "Our baggage was detained," he says, "owing to the baggage wagon breaking down, and we were delayed at the depot until the next train while the company went through on the early train. It is true that we met with poor business on the New England tour, which fact influenced me to cancel the balance of our time. We close our season at Hoosick Fall, N. Y., on May 22.

Edward R. Johnson, who claimed to be a playwright, was arrested last week under the name of Edward R. Jones. It was said that he had given merchants orders for the delivery of supplies to steamships, for which he claimed to be a purchasing agent. His visits to the merchants were so timed that he was invited by them to luncheon, and it was shown that as this was his only purpose, he was discharged.

Josephine Jackson, known to the stage as Josie Sadler, a comic opera singer, has sued Henry E. Dixey to recover $293, claimed as arrearage of salary at the rate of $50 per week. She was a member of Dixey's road company. The complainant alleges that she and other members of the company were forced to pawn their jewelry to pay board bills before they could leave Baltimore, and that meanwhile Dixey smoked "three-for-a-dollar" cigars and carried himself otherwise in a luxurious way. Dixey's answer denies responsibility for her engagement.

Edgar Selden's A Scandal in High Life will be produced at Newark on Thursday evening, and thence will go to the Grand Opera House in Brooklyn, where it will open on May 29. Manager Ottolengui has been thorough in his scenic and other preparations for the play, and it is said that no such scenery has ever before been seen in comedy. The company includes Edward Leslie, Henri Lynn, Thomas Meagan, J. D. Carroll, Gladys Vand, Annie Ware, Kittie Hill, and others. The Silverdale Quartette and the Manhattan troupe of dancers will appear in new songs and dances, and the company includes Edwina, who is declared to be a remarkable dancer. One of the introduced novelties will be a German brass band.

One of the Buffalo theatres having, through misunderstanding, closed earlier than intended, Frances Drake has determined to postpone the opening of her starring tour until early in the Fall.

Last Saturday Signor Perugini became a life member of the Actors' Fund. He will sail for Europe, to be absent three months, in a few days.

1893 COME AND SEE US. AND "PLAY THE WINNER." 1894

O'NEILL'S GRAND OPERA HOUSE,

CHARLESTON, S. C.

Seating Capacity, 1,560. On Ground Floor.

NEW YORK AGENTS:
American Theatrical Exchange, Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

IN OTHER CITIES.

Correspondents of this paper are requested neither to ask nor to accept press courtesies from Hoyt and Thomas, the firm of variety dime managers, or from any person or persons representing them in any capacity whatsoever.

PROVIDENCE.

Daniel Sully began the second week of his engagement at B. F. Keith's Opera House 15, and produced his new play Auld Lang Syne. Mr. Sully and Dan Mason are the joint authors, and their efforts were appreciated by good sized audiences. The story of the play briefly told is as follows, and is very simple: Christopher Schlitz, an old German, is proprietor of a commission house, and among the employes is Tom Moore, a good old Irishman, who is well liked by Schlitz. Gus, a son of Chris, robs his father's safe of $500 to pay a gambling debt. The money is missed, and John Moore, son of Tom, and a good friend to Gus, shields him and bears the guilt until it is placed on the proper party by Harold Howard, a discharged employe of the firm. There is strong love interest developed throughout, and in the story are many mirth-provoking situations. The members of the co. were competent in the roles assigned them. Mr. Sully hit upon a novel way of getting the opinion of the audience as to whether they think the play a good one or not. Ballots reading "Yes" and "No" were distributed with the request that one of them be dropped in a box at the door at the close of the performance. On Monday night the counting showed 850 Yes and 44 No, showing that Providence people think Auld Lang Syne will have a successful run. Commencing Thursday and for the rest of the week The Millionaire was given and received with marked expression of approval. Auld Lang Syne—Cast:

Tom Moore	Dan'l Sully
Christopher Schlitz	Dan Mason
John Moore	Hubert Sackett
Rufus Wolf	Percie Craven
Gus Schlitz	James Wall
Harold Howard	Frank Allen
McCarthy	Con Mulvey
Conrad	Mason Davis
Mrs. Hess	Louise A. Sully
Ethel Schlitz	Ethel Barrington
Lulu Hess	Daisy Chaplin
Katie Moore	Genevra Campbell
Minnie	Little Emma
Tommy	Baby Ethel

Edwin Arden in The Eagle's Nest at Keith's Opera House 22-27.

The Rose Hill English Folly co. opened for a week at the Westminster 15 and drew satisfactory audiences. The curtain rises on the scenic burletta entitled The Judge and Counsellor in which members of the co. appear in songs and dances. Then follows a good specialty bill which terminates with the operatic burlesque The Mountebank. Agnes Evans co. 22-27.

The attraction at Lothrop's 15-20 was O'Day the Alderman given by one of the stock cos. headed by Kate Glassford May Prindle and Charles Barringer. New scenery and new costumes were used and added much to the production. The specialty bill given in conjunction with the drama was very good and the attendance during the week fair. Iola Pomeroy and stock co. in Pert 22-27.

The Altair Dramatic Club presented the Comedy, All That Glitters is not Gold at Greenwich Street Hall 16 to a large audience. The piece was given in a smooth and pleasing manner. The cast included W. H. Sykes, R. W. Richmond, W. D. Wilcox, George L. Stevenson, A. L. Stamp, Fred. Sacker, Lillian Oakes, Charlotte Mathews and Isabelle Perry.

The Poovidence Opera House, which was dark 15-20, will reopen 22, when John Stetson's co. of players will produce Led Astray on Monday and Tuesday evenings, and The Crust of Society Wednesday afternoon and evening. The Pauline Hall Opera co. will play a return engagement 20-27.

Justin Paige will associate himself with F. W. Nason in the management of the Bargett Park Theatre, Dover, N. H., this Summer.

H. M. Couch, ticket seller at the Grand Opera House, Pawtucket, has been transferred to the Howard, Boston, and his place taken by A. E. Rankine.

Mr. and Mrs. James K. Keane will leave for their home in Philadelphia 22.

The lady orchestras of Lothrop's Worcester and Pawtucket theatres opened as one organization at the Howard, Boston, 15. An orchestra of ten pieces, under the direction of John Hanna, for five seasons a member of the orchestra at the Westminster Theatre and solo violinist of Reeves' Orchestra, will furnish music at the Pawtucket house.

Jay Hunt entertained in this city last week his father, Hon. Henry C. Hunt, and his accomplished artist sister, Marion Hunt, of Philadelphia.

Kate Glassford, Charles Barringer, Estelle Barringer, Addie Snow, H. R. Marshall, W. H. Goffe and F. C. Moya closed with O. E. Lothrop 20. Henry Tester, late of The Vendetta co., joined as leading man 22.

Stella Chase Ainsworth, playing Zoe in The Octoroon at the Grand Opera House, Pawtucket, was the recipient 15 of an elegant floral offering from the stage hands of the theatre as an expression of their appreciation and esteem of the lady both as an artist and her courteous treatment of all connected with the theatre.

A large number of the Narragansett wheelmen attended the opening performance of Auld Lang Syne at Keith's 15, and presented Mr. Sully with a beautiful floral wheel.

James Blake arrived 17 and is doing the billing for John Stetson's co. of players.

HOWARD C. RIDLEY.

DETROIT.

John Stetson's co. did a splendid business at the Detroit 11-13. The co. is an excellent one in every detail, and the translation of Dumas' Demi-Monde used by them makes an exceedingly strong play. They call it The Crust of Society. We have had billed here the "Froth," the "Brink," the "Edge," and various other conditions and parts of society, but the "Crust" as presented by Stetson's co. is unquestionably a strong play. It is under the direct management of E. H. Price, an old Detroit boy, who formerly was dramatic critic of the *Tribune* here. He reports that business has been excellent everywhere.

At the Lyceum at the same dates Lawrence Hanley presented The Player to fairly good business.

The Detroit Opera House has no attractions except local entertainments.

At the Lyceum there is a comic opera co. called the Casino, which is playing at popular prices the successes of the last few years, such as Black Hussar, and similar comic operas. The cast includes good talent, such as Myra Mirella, Katie Gilbert, Jay Taylor, Ed. Chapman, and others. The engagement is to last one month from 15.

At Whitney's Charles L. Davis as Alvin Joslin week of 15-20, followed by the Fire Patrol.

At the Auditorium the Boston Symphony Orchestra, under the auspices of the Detroit Musical Society, gives its annual concert May 20. On 30 Seidl and his Metropolitan Orchestra, assisted by Emma Juch and others, will appear at the Auditorium.

Mrs. Al Shaw, the American whistler, is a Detroit woman. She married here, and made this her home for years. Owing to her husband's ill success in business she took up whistling, made it a popular fad, and has coined money. She comes of a family of beautiful women. Her other sisters reside here now.

W. H. Crane is billed to appear at the Detroit Opera House 27, 28 in two of his best plays, On Probation and The Senator.

A comic opera called The Family Quarrel will be sung at the Detroit Opera House evenings of 21, 22 by the Harmonia Society of this city.

Alice Ives, a Detroit woman of considerable talent, now connected with the New York *World*, has, in collaboration with Jerome Eddy, written a play called The Village Postmaster. The plot is laid in New Hampshire during the time of Franklin Pierce, and contains many sensational features, including a horse show.

C. J. Whitney occupies the same position in Detroit now that Col. Haverly did several years ago in Chicago. He is a theatrical manager and speculator of large proportions. Not satisfied with having the three opera houses (all there are) of this city under his management, he at the same time engages attractions like Seidl and others at the Auditorium, so that the nights they appear he really is master, so to speak, of every theatrical and operatic attraction.

Mr. Whitney evidently must have made money at the business, for he would not have plunged in so deeply. He has seen times, however, when he was not making the money he is at present, but he persisted until fortune smiled upon him. He certainly is entitled to congratulations on his success, and he bears his honors very graciously.

F. K. STEARNS.

BUFFALO.

John Drew in The Masked Ball was greeted with large audiences throughout his week's engagement at the Academy of Music 15-20. This was Mr. Drew's first appearance in Buffalo as a star, and a great future is in store for him. Maude Adams is graceful and artistic as Suzanne. Chauncey Olcott will play a return engagement 22-27, at which time he will close the season of Mavourneen.

The Star, which was dark for some time, opened 11 with Kellar. Lew Dockstader followed with an excellent minstrel co., the music being much better than that usually heard with minstrel companies. Dockstader, impersonating Cleveland, made a great hit on account of local political disturbances.

Mr. Norton, of the Star, is a courteous gentleman, and is looking to the wishes of his patrons, and promises excellent attractions for next season. The Star has unfortunately been a sort of Jonah to the proprietors and different managers, although it is one of the prettiest and best-equipped theatres in the State. Since its opening by Joe Shelby, the Meeches had it for a season, then Mr. Levi, the proprietor, carried it for a time, followed by M. S. Robinson, of the Musee Theatre, then a partnership of Robinson and Lederer, a separation and Mr. Robinson ran it alone for a time, and at the close of this season Mr. Eldred, of the Lyceum, took charge, retaining Mr. Madigan, of the old regime, as manager; finally the change to Mr. Norton (who was formerly treasurer), and who now appears in the dual role of manager and treasurer.

The Murray and David Opera co. will open at the Star June 15 for a season of Summer opera, with Lydia Yeamans-Titus in the cast. May success attend Messrs. Eldred and Norton.

Gracie Emmet in A Society Tramp drew big houses at the Lyceum 15-20. Miss Emmet is a former Buffalonian, and was handsomely entertained during her stay here.

At H. R. Jacobs' Theatre Side-Tracked, a laughable farce, despite the disagreeable weather did an excellent business.

Robinson's Musee Theatre was transformed into a miniature circus week of 15-20 with Colonel Daniel Boone's trained lions, Adrienne Ancion, a Parisian trapeze performer, and Richard Pitrot, a clever mimic. Manager Robinson has raised the standard of entertainments at his house as well as the prices, and business has increased deservedly.

The electric fans at Shea and Scheu's are again revolving and the entertainment here is thoroughly enjoyable. The vaudeville continues from 8 until 12 uninterruptedly, the greatest crowds assembling between 10 and 12 P. M. Gertie Gilson is quite popular, and reminds one considerably of her sister, Lottie.

The Academy of Music is nearing the close of the season, and the management have decided to give a benefit to Harry Ferren on June 15 for his conscientious and untiring labor in the interest of the theatre.

BRET HART.

WASHINGTON, D. C.

At Albaugh's the Dickson Opera co. drew large houses week of 15-20 with The Gondoliers, in which Lilly Post and Bebe Vining shared the greater part of the applause. The burlesque part of the Grand Inquisitor was taken by Fred. Frear, who made the most of it. This co. is rehearsing Amorita, which will be presented next week.

At the Bijou Will S. Rising and Effie Darling, a Washington actress, appeared in Tangled Up. Miss Darling has a charming soprano voice and an attractive personality. Another clever member of this co. is Bessie Challenger, whose dance is a charming exhibition of agile grace.

At the Lyceum Ada Dixon's Burlesque co. 15-20.

Fitzsimmon's Auditorium is growing in popularity and changes its programme weekly.

Two operas are under rehearsal by Prof. Du Shane Cloward, to be presented on the afternoon and evening of 27. These are Pinafore and Chimes of Normandy; the cast of both will be made up entirely of juveniles.

The testimonial for Manager Kernan of the Lyceum, will be given at that theatre on 29.

The National and Academy of Music were dark 15-20.

At Carroll Institute Hall amateurs recently presented successfully and artistically the one-act comedy, The Loan of a Lover. It is interesting to note that the Daly co. was presenting the same play at the National the same night.

Manager Rapley, of the National, announces a Summer comedy season, beginning 29, under the management of Charles A. Shaw, with Percy Winter as stage director. The repertoire plays will be of the lighter order, suitable for the Summer season. The initial production will be The Snowball. Sydney Grundy's three act comedy, which will be preceded by the one-act comedy, Withered Leaves. Other plays to follow will be The Cape Mail, A Bachelor of Arts, Diners, The Private Secretary, A Gentleman from Ireland, The Governor, Sir Simon Simple, Confusion, A Silent Protector, An Unfinished Gentleman, and Caste. Among the people composing the co. will be Charles McKay, Charles Coote, Frederick Bond, John Findley, Joseph Wheelock, Jr., Robert Weed, Edward Specht, and Lillian Lawrence, Mary Sanders, Rose Barrington, Agnes Findley, Mae Barne.

Arthur F. Warde, manager of the Warde-James co., and son of the tragedian Frederick Warde, visited Washington recently.

The Elks of Washington will dedicate the new Auditorium Hall 22 with War in Song, a musical and literary allegory of the late war, by S. G. Pratt, of New York, as produced at the Madison Square Garden. There will be a chorus of 500 voices, and 100 boys, and an orchestra of seventy-five, together with the Marine Band.

Love Thorne, a Washington actress connected with the U and I Co., left that co. during its engagement in this city recently.

Clara Beckwith, the champion lady swimmer of the world, will be introduced to the Washington amusement public at the Lyceum on June 5.

EDWARD OLDHAM.

BALTIMORE.

John Stetson's co. made a return visit to Baltimore, opening at Harris' Academy of Music in The Crust of Society. When the play was produced here earlier in the season the local press dealt leniently with it, particularly in commenting on the moral effect of such a dramatic production. On this occasion they had evidently removed the gloves used in handling the subject before, and it received a wholesale condemnation, the *News'* article being headed "A Play that Scorches." The inevitable result followed, namely, a decreased attendance. The cast is not nearly as strong as that before witnessed, but even this would under ordinary circumstances be considered a strong co. Elita Proctor Otis made a fascinating Mrs. Chapel, and Jane Stuart was as sweet and charming as ever in the congenial role of Violet.

At the Holliday Street Theatre Minnie Oscar Gray, W. T. Stevens and the troupe of trained dogs presented Vesper Bells, a sensational melodrama, abounding in stormy incidents and scenic effects. The audiences have been large and enthusiastic.

The London Gaiety Girls made matters generally lively at Kernan's Monumental Theatre and presented a very good variety performance, opening in the musical melange, The Dress Circle.

The Tyrolese singers at Schlegel's Orchestrion Hall entertain large audiences nightly.

Annie Myers, the light opera favorite, is here at home resting after the fatigues of the season. Miss Myers is looking well and says she never enjoyed better health.

Mrs. T. W. Keene and her daughter, Mrs. Edwin Arnold, stopped here for a few days on their way from Washington, where together with Mr. Keene they had gone to witness the initial performance of the light opera season.

At the Saturday matinee of the Hinrich's Grand Opera co., Martha was the opera billed. During the morning hours the management realized that owing to the serious illness of Lizzie Macnichol-Vetta, there would be no one to sing the role of Nancy. Accordingly they wired to Clara Poole in New York to come on. Miss Poole arrived at the theatre a few minutes after three, and the opera was commenced immediately, the first act being sung by the contralto in her travelling costume. She was in fine voice and entered into the spirit of the character with an exuberance of life and good nature that was delightful.

Lizzie Macnichol-Vetta will be a member of Mme. Tavary's Opera co. next season.

Next week we have Summer opera at the Howard Auditorium, with Jennie Winston, Laura Joyce-Bell, Josephine Knapp and others of equal prominence in the cast.

Signor Montegriffo, who sang in grand opera here last week, is an old Baltimorean, and has many friends in the city, who warmly welcomed him home.

From all appearances the testimonial to be tendered to John T. Ford on 22 will be a fine affair, and no doubt the house will be crowded to its capacity. The "Governor" has so many friends that they are anxious to avail themselves of this opportunity of showing their appreciation of his valuable services as caterer to the public in the line of music and drama.

The Kenilworth Club presented The Isle of Saint Tropez to a large audience 16 and made a good impression.

WILLIAM J. O'BRIEN, JR.

ST. PAUL.

At the Metropolitan Opera House Theodore Bollmann's German Dramatic co. presented the amusing drama Der Mann im Monde 14, to a good house. Martha Neumann and Christian Schober won much favor in their roles.

The Country Circus 15-20. Madame Janauschek 22-27.

At Litt's Grand Opera House A Fair Rebel was presented by a capable co. 14 19, opening to a full house.

Manager Harry Robinson closed the Olympic Theatre 14. The house will remain dark until September.

The Mikado will be produced in a brilliant manner at the Grand 20 by St. Paul society people.

Two grand concerts will be given at the St. Paul Auditorium 20 by Sousa's new concert band.

The opening concert at the St. Paul Auditorium 9 proved a great success. A large attendance. Frau Amalia Materna and Mr. Plunkett Greene in their admirable renditions met with a most cordial reception. The grand chorus of 300 voices and an excellent orchestra were very effective under musical director Samuel A. Baldwin.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

At the Grand Opera House William H. Crane, who, by the way, is a great favorite here, presented The Senator to a large and enthusiastic audience 15, who obliged him to respond to several curtain calls at the close of the second act. Mr. Crane's personation of the title role was strong throughout. His support was exceptionally good. Mr. Graham made a very amusing Chinese Minister. Miss Collier was a charming Mrs. Hilary. Mr. Baker appeared to advantage as Lieutenant Schuyler, and Miss Wallis made an excellent impression as Josie Armstrong.

At the Bijou Opera House John F. Sheridan and a co. of fair capabilities gave A Night on the Bristol to the capacity of the house 14. Mr. Sheridan as Mrs. O'Brien was irresistibly funny, although at times inclined to be vulgar. Zeno the contortionist gave some wonderful examples of his skill. The Bostonians played to very large houses week of 8, the receipts aggregating $5,200.

Manager Litt, of the Bijou, has completed his stock co. for the Summer season, which opens May 28 and continues for twelve weeks.

F. C. CAMPBELL.

JERSEY CITY.

Tony Farrell, in My Colleen, did a fair week's business at the Opera House and gave general satisfaction week of 15-20. One of the Finest 22-27. This house will close 27. It is as yet undecided who will assume the management of the Opera House next season, but the question will be settled in court next month.

The Academy will have a season of Summer opera, beginning 29, with The Bohemian Girl. If the venture proves a success the co. will be retained throughout the hot weather. The next regular season will open about Sept. 1 with Florence Bindley in her new play, The Captain's Mate.

Mrs. Ettie Henderson is at work on a play, two acts of which she has finished. She leaves for Long Branch this week.

Madame Favant, a play by James W. McCarthy, of this city, will be presented by amateurs 29.

L. O. P.

OMAHA.

At Exposition Hall the Sousa Concert co. assisted by the Omaha Apollo Club Chorus, with Fursch-Madi as the prima donna, drew two large and well pleased audiences 15, this being the first of a series of musical entertainments to be given in May under the auspices of the Apollo Club.

At the Boyd the Calhoun Opera co. week of 14 presented Said Pasha, Boccaccio, and Fatinitza in an acceptable manner at popular prices.

Frank Lindon and a well-balanced co. gave The Son of Monte Cristo week of 14 at the Farnam Street Theatre.

The Wages of Sin is doing fairly well at the Bijou.

I. R. RINGWALT.

LOUISVILLE.

The Sousa and Boston Symphony Orchestra concerts at the Auditorium 11-13 were distinct successes in point of artistic excellence and patronage. Among the soloists were Madame Fursch-Madi, Van Cauteren, William Mertens, Signor Vivian, and Mlle. Kaschoska. The selections were all carefully made and delightfully rendered.

Macauley's, the Temple and Harris' are closed.

Herbert Cawthorn in Little Nugget is drawing good business and giving a pleasing entertainment at the Bijou. The engagement continues for a week ending 20.

At the New Buck Denver Ed. Smith's co. is testing the capacity of the place. On the opening night, 15, hundreds were turned away. Besides the pugilists Denver Smith, Peter Maher, and McGrath, a first-class specialty co. appears.

John M. Strauss has returned to Louisville, where he will spend the Summer.

The Summer season of opera opens at the Bijou May 29 with the Deshon co. Alice Verona is the prima donna, and it is possible that William Castleman will sing the baritone roles. Mr. Castleman is a *protégé* of the Hon. Henry Watterson. He made a favorable impression with the Duff co. during the season just passed.

Carrie Duke, the violinist, was one of the soloists with the Damrosch Concert co. upon the occasion of its visit to Nashville, Tenn. She was highly complimented by the press of that cultivated Southern city. Daniel Quilp, of the Auditorium, is managing the business affairs of the young artiste, and expresses belief that she has a career of success in store.

Pauline Markham, who broke her leg in this city, is resting easily at the Norton Infirmary. She will probably be confined to her room for two or three weeks. She is receiving every attention and has made many friends through the patience and fortitude she has displayed since she sustained the accident.

The May Musical Festival of Phœnix Hill Park 24-26 promises well. Director Eichorn has arranged a popular classical programme and engaged a number of prominent singers.

Walter S. Matthews recently coached the Standard Club, a wealthy Jewish organization for the presentation of the play The Wrong Man in the Right Place. The production was highly enjoyable. The Misses Jennie Jacoby and Beatrice Strauss especially distinguished themselves.

The daughters of Manager John T. Macauley, who are at Vassar, will take prominent parts in the Greek tragedy, Antigone, soon to be produced in the Opera House, Poughkeepsie.

Alice Dunham, of this city, performed acceptably an important part in Her Husband during the run at Harris'. It was given her upon very short notice on account of the illness of a member of the co.

CHARLES D. CLARKE.

DENVER.

As I wired you the King of the Turf co., starring Jack McAuliffe, disbanded in Denver on account of poor business, which has greeted the co. in the West. McAuliffe is said to be out $6,000 or $7,000, but that Duncan Harrison put in nothing, and consequently loses nothing, except his contracts. McAuliffe laments the fact that they were unable to reach San Francisco, where he thought prize-ring actors were appreciated. He would like to join Primrose and West's Minstrels. Duncan Harrison says he will try to reorganize, so as to catch some of the World's Fair money in Chicago.

Neil Bugess is at the Broadway week of 22-27.

Patti Rosa will arrive shortly to summer in Denver.

As THE MIRROR stated some time ago, Frank Norcross will direct affairs at Elitch's this season. He will do Daly and Frohman comedy successes.

Some local business went on at the Broadway week of 15-20. The proceeds of an amateur performance of Hazel Kirke at this theatre, 20, will be used to refit the Dramatic Club's little theatre. Grace Holmes will be Hazel.

The clergy are going to make another grand effort to close up Sunday theatricals.

Ranch 10 was the bill last week at the New People's.

Stark's Orchestra, at the Tabor, played in towns on the Northern circuit during week of 15-20, while Primrose and West occupied the theatre. The latter opened to a good house, and business continued good throughout the week. Prodigal Father 22-27.

W. P. PEABODY.

MILWAUKEE.

The season at the different theatres is rapidly drawing to a close, and the only attraction that was offered the week of 15-20 was Uncle Tom's Cabin at the Bijou by Manager Litt's stock co., which is composed of some excellent people. George Pawcett assumed the role of Uncle Tom, Mabel Bert was Eliza, Forrest Robinson, George Harris; and George R. Edeson, Marks, and the rest of the cast in equally capable hands.

The Marie Tempest Opera co. will appear at the Davidson 22-27 in The Fencing Master. Augustin Daly's co. will give one performance 29.

The Country Circus (No. 2) was at the Academy 15-20.

Martin Cody, the able stage manager of The Country Circus (No. 1 co.), is home for the Summer. Manager Miller, of the Exposition, is negotiating with him to manage their stage during their Summer season. He could not get a more capable man.

E. T. MCDONALD.

NEW ORLEANS.

The Marie Greenwood Opera co. continues playing its Summer engagement at the Grand Opera House. This week the co. is presenting Denisette, a musical comedy by Gaston Serpette, with an American libretto by Stanley Woods. The operetta is new to New Orleans and has met with success.

The committee of the Opera Guarantee Association charged with the duty of making arrangements for the forthcoming season have announced that Mr. Mauge will not be engaged as manager. Mr. Florentin, who has been stage manager at the French Opera House for several years, has been re-engaged, and with George L. O'Connell, who is now in Paris, will proceed to the organization of the troupe. Mme. Tyldsley has already been engaged as falcon and Mme. Weldon as chanteuse legere. The season will open in the latter part of next October.

LAMAR C. QUINTERO.

INDIANAPOLIS.

At the Park Theatre Ada Gray 15-17 in East Lynne to large audiences. Two Old Cronies 18-20.

At Empire Theatre Marie Sanger's Burlesque co. did a good business 15-20.

The Grand and English's Opera Houses are closed for the season and will undergo a thorough renovation and refurnishing.

SAN FRANCISCO.

May 16.

Richard Mansfield concluded a very successful two weeks' season at the Baldwin Theatre last Saturday evening. His best night in point of attendance was Friday, when he appeared in Prince Karl. The attendance on that occasion (every seat being sold) proves what I have always maintained, that people want light amusement. They want to be amused when they go to the theatre. Tragic plays may be all very well to interest, but light entertainments are what tell in the end. Mansfield left here on Sunday for San Diego, where he played last night, as also this evening. To-morrow he is billed for Riverside, and on Thursday, Friday and Saturday afternoon and evening at Los Angeles. Next Monday at Fresno, Tuesday and Wednesday he appears in Oakland, on Thursday at San Jose, Friday at Stockton, and Thursday at Marysville, thence to Portland, Ore., and the Northwest circuit. It is understood that at all the places above named he receives a certainty of from $600 to $800 per night.

Nat Goodwin opened at the Baldwin last night to a crowded and fashionable audience, presenting for the first time here, Henry Guy Carleton's A Gilded Fool. The play, actors and stage settings at once created the most favorable impression. The comedy is bright and interesting, and is a credit to an American author, an American comedian and company. Goodwin, Minnie Dupree, C. E. Holt, T. D. Frawley, Mabel Amber, Jean Clara Walters, Robert G. Wilson and Miss Mortimer, each made a distinct hit. Minnie Dupree was especially favored for her sprightliness and natural acting. T. D. Frawley received quite a welcome on his entrance in the first act, which shows that a San Francisco audience does not forget a favorite, even though not appearing before them for three years or more. I believe that the only time Frawley has appeared in this city, was when William H. Crane played a season at the Bush Street Theatre some years ago in The Senator, Frawley taking the role of the Lieutenant. On his first entrance in that play, he was looked upon as a "stick" but before the piece was half over, he had so ingratiated himself into the hearts of the audience, as to earn for him the most tumultuous applause when the entire co., appeared one by one before the curtain, at the end of the act where the bill is announced to have passed the Senate. From that time Frawley was the talk of the town, and it is as much due to his playing of the part as it was to either Crane or the play, that the successful season occurred at that time.

At the California Theatre Hallen and Hart have drawn large audiences all week, and opened last evening, the beginning of their second and last week, to good business. Their farce-comedy, The Idea, while not as good as Later On, has many clever specialties and points, and affords much amusement. James J. Corbett, "Pompadour Jim," opens next Monday evening in Gentleman Jack. The demand for seats already is enormous, and the first night will be a "crusher." It is predicted that Corbett's two weeks' season will be the largest in point of receipts of any in the annals of the theatre. Corbett will be supported by his wife, and incidental to the play, Dagmar and De Celle, Danish warblers, are announced to give a number of musical selections.

Oliver Byron has been doing a fair business at Stockwell's Theatre, presenting the melodrama, The Dark Continent, which he repeats all this week, it being the third and last of his engagement. Next Monday evening Annie Ward Tiffany appears for a brief season, supported by Stockwell's co. The opening piece will be The Shadows of a Great City, in which Miss Tiffany will assume the role of Biddy Ronan. During her engagement she will present Lady Blarney. The disbandment of Jack McAuliffe's co. is bad for Manager Stockwell, as it leaves two weeks open time. Being a go-ahead manager, and his able lieutenant, Alf. Ellinghouse, being alive to all exigencies, there is no doubt that the gap will be filled and the house run just the same as if McAuliffe had never been heard of. Stockwell goes East soon in search of attractions, and while in your section of the country may be induced to play a short starring season in The Magistrate.

At the Tivoli Opera House last night Lecoq's The Pretty Persian, under the title of The Houlah (the addition of the first letter to Francis Wilson's Oolah) was presented before a packed house. The *mise en scène*, costumes and paraphernalia were of the finest kind, and the singing and acting of the principals and chorus excellent. Many new local and topical songs were interpolated, and Perris Hartman, the comedian of the co., made a hit in the title role.

What promises to be one of next season's biggest theatrical successes is now being rehearsed at the California Theatre. It is Thatcher, Rich and Harris' new spectacular comic opera, Africa, written and composed by Clay M. Greene, J. Cheever Goodwin and Randolph Cruger. It is rather an unusual occurrence for so large a production as Africa is announced to be, to receive its initial production in this city, principally on account of the expense attendant on bringing so large a co. from New York, and the proprietors of the opera are deserving of praise for having established a precedent which will give to San Francisco theatregoers an opportunity of dividing upon the merits of so large an undertaking prior to its receiving an Eastern endorsement. The co. arrived on last Thursday, and Africa will be publicly presented on Monday evening, June 5.

Mr. Marion Leventritt, vice-president of the Al Hayman's company, (corporation) and Mr. Hayman's confidential friend, left here with his family for a pleasure tour of the East Saturday night. Mr. Leventritt is one of our most respected citizens, a genial man, a brainy financier and one who commands the respect of every business and financial man in this community. He is a retired wholesale merchant and is a leading capitalist of our city. His good advice has been a fortunate thing for Mr. Hayman, between whom a bond of friendship exists, which can never be severed, except by death. His brother the Hon. David Leventritt, is one of New York's most prominent attorneys, and like his brother Marion a person of great intellect. We bespeak for Mr. Leventritt a royal reception from your people, and his visit to New York will be productive of much good to us theatrically on his return to his home in Frisco.

HARRY J. LASK.

KANSAS CITY.

Robert Conness, a well-known amateur, had a rousing benefit at the Coates Opera House 11, and assumed the leading parts in a pretty one-act piece, Drifted Apart, and in The Russian Honeymoon. He made a good impression and will undoubtedly succeed. He is engaged to play leading parts with one of our powerful romantic stars next season. Zoe Halbert also won warm praise for excellent work. She also goes on the stage next year, appearing in Friends. James S. Wood appeared to good advantage.

Plunkett Greene, the English basso, created a furore at the Apollo Club concert 12, receiving a genuine ovation. His singing is both delightful and magnificent, and his manner perfectly natural and unassuming.

Miss Wainwright appeared in an attractive repertoire at the Coates 15-20. School for Scandal was given as the opening bill, and was presented in a sumptuous manner, the star looking beautiful in her elegant gowns. Barton Hill and William Ingersoll gave strong support. Twelfth Night, The Social Swim, and As You Like It were also given.

Marie Wainwright announces that this week ends her stage life for several seasons, and perhaps forever. The co. will close 20.

Eleanor Carey renewed many pleasant acquaintances during the engagement of the Wainwright co. here.

Sousa's Band gave two thoroughly enjoyable concerts at the Auditorium 15. The finest solo numbers were those of Leonora Von Stoch, who in addition to being a finished and most enchanting violinist, is the possessor of beauty and grace to a rare degree.

Damrosch's Orchestra was booked for the Auditorium 16 by Henry McLachlan, but owing to the light advance sale they canceled. McLachlan then brought suit for damages and sued papers on Damrosch while passing through the city.

The Grand enjoyed splendid patronage 15-20, Lewis Morrison's fine production of Faust proving a strong attraction. The co. is excellent and give a very fine performance.

Managers W. H. Hudson, of the Coates, Grand and Gillis, and W. J. Bowers, of the Auditorium, are both in New York booking for next season.

Ringling Brothers' Circus 29. FRANK B. WILCOX.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—West End Theatre (Albert Taylor, acting manager): Maude Atkinson and her co. opened the Summer season to crowded houses during the week ending 13, presenting Panchon, Leah, and Reddy the Mail Girl at popular prices.

ARKANSAS.

NEWPORT.—Theatre (G. W. Goddard, manager): Jennie Holman 4-6; good houses. This 20, closed a successful season here. Harper and Taylor Dramatic co., billed for this city, failed to appear.

COLORADO.

ASPEN.—Wheeler Opera House (J. J. Ryan, manager): Primrose and West's Minstrels 9; The Lilliputians 11; both to fair-sized audiences.

PUEBLO.—Grand Opera House (John W. Lockin, manager): Primrose and West's Minstrels 12; large and well-pleased audience. The performance, it is safe to say, was superior to any like entertainment ever seen at the Grand.

CALIFORNIA.

LOS ANGELES.—Grand Opera House (McLain and Lehman, managers): The Boston Howard Athenæum Star Specialty co. 11-13; fine houses. James Corbett's Gentleman Jack 15, 16; Richard Mansfield 17, 18. ——Los Angeles Theatre (H. C. Wyatt, manager): Mrs. W. J. Florence in The Mighty Dollar 8, 9 to fair business. Neil Burgess in The County Fair 11-13; large business. ——Park Theatre (Fred. Cooper, manager): James M. and Carrie Clark Ward in Through by Daylight week ending 13. ——Items: Ed. Mansfield, for several years the popular and efficient treasurer of the Grand Opera House, has accepted the position of treasurer for Manager Fisher, of San Diego. Mr. Mansfield will be greatly missed by the patrons of the Grand.—Joseph H. Dillon, with Mrs. W. J. Florence, is domiciled for a time among us.—Mr. Gompertz, representing the Howard Athenæum co., is paying our city his first visit.—Manager Lehman, of the Grand, is practising Ed Mansfield's sweet smile at the box-office window as treasurer pro tem.

SAN JOSE.—The Auditorium (Walter Morosco, manager): Hallen and Hart in The Idea 8; good business.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Henry H. Regan's Lectures were well patronized 6-9. Howard Athenæum 10; good business. ——Items: Ed. Mansfield will act as treasurer during Ed. Eadon's absence.

SACRAMENTO.—New Metropolitan Theatre (J. H. Todd, manager): Hallen and Hart in The Idea 4; large and well-pleased audience. The Beaver Children in musical specialties 9, 10; light business. ——Clunie Opera House (J. H. Todd, manager): The Stock co. in The Old South week of 8. Business at this house continues good, the co. giving very satisfactory performances.

CONNECTICUT.

BRIDGEPORT.—Bunnell's Theatre (E. S. Gibbons, manager): Hanlon's Superba 10, 11; big business. Superba received a better presentation than at any previous engagement. Rice's 1492, 12; it had been seen by many Bridgeporters at Bunnell's Hyperion Theatre, and everyone wanted to see it again, and bring friends. The business done was considerably in excess of a thousand dollars for the single performance, and every musician here is doing Pflueger's music. Conservative playgoers declare it the best of the musical-burlesque season. We somehow got our things crowded together. Pauline Hall put on Erminie 13 to a large audience, who applauded the revival enthusiastically. Wheelan's low comedy work was a feature. ——Grand Opera House (Jennings and Belknap, manager): With Cellier's Dorothy 11, Balfe's Bohemian Girl 12, Pra Diavolo 13, and a Sunday evening concert, the Wilbur Opera co. closed its engagement here 14. This is the longest engagement ever played in the city, and was a very successful one. Eloise Mortimer sang Arline 12 to such good purpose that Manager Wilbur declares her to be his greatest "find" in years. She certainly has a most captivating voice, and a pleasing stage presence. The three Carrolls in The Dago 15-17; Mme. and Augustin Neuville in The Boy Tramp 18; 20. ——Items: Wagner Garden Theatre has opened under the direction of Ed. Ryan. Lucius M. Rich, who was treasurer of the Bunnell Theatre, under G. B. Bunnell, last season, is to manage Pleasure Beach (Bridgeport's little Coney Island) this Summer. The season opens there with a sham battle by the National Guard June 15. Milt G. Barlow and wife are at their Summer home at Long Hill.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): Pauline Hall, with an excellent co. and elaborate scenery, charmed a large audience at advanced prices 11, in Erminie. Agnes Herndon 12, 13, displayed much versatility in La Belle Marie; business fair. The Baker Opera co. are filling in a week or repertoire to delighted and enthusiastic audiences. As on a previous engagement, business fair. The Baker Opera co. are filling in a week of repertoire to delighted and enthusiastic audiences. As on previous engagements, business increased nightly. The co. includes good soloists and an exceedingly well drilled chorus. ——Items: Again the new theatre project is being agitated, and this time it presents greater possibility of materializing, as those interested in the movement are abundantly able to furnish the requisite capital for a first-class play-house. The trouble is in procuring an available site at a reasonable price. All property in the centre of the city nets the owners so large a rate of interest that it is not easy to secure a desirable locality. It is proposed to form a company with a capital of $200,000, and model the house after the Court Square Theatre, in Springfield. The funds will be forthcoming as soon as required.

BIRMINGHAM.—Sterling Opera House (G. M. Johnson, manager): Boy Tramp 10; Police Patrol 11; crowded houses. Rhea 13; on account of the storm a small house.

MIDDLETOWN.—The Middlesex (J. Claude Gilbert, manager): The musical event of the season was the concert of the combined choruses of the Middletown and New Britain choral unions, presenting Handel's Messiah, with Mrs. Jennie Patrick-Walker, Gertrude Edmonds, J. H. Richardson, and Max Heinrichs, soloists, and the Germania Orchestra of Boston, 12, to the capacity of the house. The Murphy temperance meetings commenced 17, consequently Frank Mayo as Davy Crockett was not greeted with as large an audience as he deserved. ——Item. The season at the Middlesex closes with The Old Homestead 24. Manager Gilbert, who has been ill, has fairly recovered.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): James O'Neill in Monte Cristo 10 for the benefit of the local Elks. Pauline Hall Opera co. in Erminie had a large and delighted audience 12. Rice's 1492, 13; big business. Frank Mayo 16. ——Grand Opera House (G. B. Bunnell, manager): Baker's Opera co. ended their week to remunerative business 13. E. P. Sullivan in The Upper Hand opened for three nights 15 to a good-sized house. The Dago 12; C. E. Verner 19, 20. —— Elks: The local lodge of Elks tendered James O'Neill and his co. and Baker's Opera co. a banquet after Mr. O'Neill's performance.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): The McGibbney Family closed the season for Willimantic by giving a very pleasing entertainment to a small audience 13.

FLORIDA.

KEY WEST.—Odd Fellows' Opera House (W. Hunt Harris, manager): New York Specialty co. 5; tremendous business; only time S. R. O. sign has been displayed in this city. ——Item: W. Hunt Harris has been appointed manager of this house, Manager Otto having left for Tampa, Fla., to take the management of the new house which is to be erected there shortly. Keene and Co.'s New York Female Minstrels opened 9 for a week at popular prices.

GEORGIA.

ALBANY.—Grand Opera House (Nelson and Coles, managers): George B. Howard and Bessie Dovie, assisted by Irene Addison, gave two performances 9-11. They were members of the Cora Van Tassell co., which stranded here. They gave a very satisfactory specialty show and succeeded in getting quite a good house at each performance.

ATLANTA.—The Grand (L. De Give, proprietor): New York Symphony Orchestra 11, with matinee, to S. R. O.; well-pleased audience. ——De Give's Opera House (L. De Give, proprietor): Deshon Opera co. completed their engagement 13; from a pecuniary point of view it was a success. Grau Opera co. returns June 11 for an indefinite engagement. ——Items: Claude Awsden, basso of the Deshon Opera co., has accepted an engagement in St. Louis. Robert Kane, of the co., takes his place.—Tom Ricketts, owing to serious illness, has been released by Manager Kiralfy.—The Edgewood opens for the Summer 22. The following people have been signed by Manager Kiralfy: Marie L. Pierce, prima donna; Miss McIntyre, soprano; Frank Peirson, basso; Sig. Enrico Campobello, baritone; Mr. Gurville, tenor; Mr. St. Ormond, second tenor; "Bub" Mathews, comedian; F. Intropidi, musical director, with a chorus of twenty-five.

ILLINOIS.

CHAMPAIGN.—Walker Opera House (J. W. Mulliken, manager): Our Irish Neighbors 10; large house, good performance. ——Item: At the annual meeting of the directors of the Walker Opera House, the management of the house was given to J. W. Mulliken, who has been secretary for the past year or two. Mr. Mulliken has already booked a number of leading attractions for next season. The house will be closed about June 1, and some extensive improvements will be made.

SPRINGFIELD.—Chatterton's Opera House (R. I. Chatterton, manager): Ali Baba packed the house from pit to dome 7. The local lodge of Elks gave for their annual benefit a minstrel performance to a crowded house 10. The Hon. Henry Watterson's lecture drew a large audience 11.

FREEPORT.—Germania Opera House (H. J. Woogk, manager): James A. Reilly in A German Soldier to a small audience 9; satisfactory performance. Our Irish Neighbors 20.

STREATOR.—Pluhn Opera House (J. E. Williams, manager): Jeffreys Lewis in Forget-Me-Not 12; fair business.

ELGIN.—Du Bois Opera House (F. W. Jencks, manager): Eunice Goodrich co. to S. R. O. 10-14; general satisfaction. ——Item: Harry Jacason, of the Goodrich co., will open his Summer Garden theatres June 19 at Peoria, Ill. He will also star in Wanted, a Husband, next season.

MOLINE.—Auditorium (George F. Couper, manager): The Fire Patrol 12; good business.

QUINCY.—Opera House (A. Doerr, manager): Clark and Cox's Ben Hur, with local cast, gave four performances for the benefit of Woodland Home, to crowded houses nightly.

MT. VERNON.—Music Hall (Fitzgerrell and Stratton, managers): Barney and McGowen's Uncle Tom's Cabin 23. ——Item: Zack Evan left Sunday for Chicago to join the Dillon co. in Wanted the Earth.

MATTOON.—Dole's Opera House (Charles Hogue, manager): May Bretonne in repertoire 8-13; small business.

JACKSONVILLE.—Grand Opera House (Smith and Hayden, managers): Spooner Comedy co. 8-13; fair business.

PEKIN.—Turner Opera House (Charles Duisdieker, manager): Our Irish Neighbors 13; Spooner Comedy co. 15-20.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Ali Baba 10, 11; S. R. O. first night and big business second.

ENGLEWOOD.—Marlowe Theatre (W. A. Miller, manager): The Fire Patrol 14-17; good business. C. A. Loder 28.

DECATUR.—Grand Opera House (F. W. Haines, manager): Spooner Comedy co. 22-27. The receipts of Ali Baba at Springfield, Decatur and Bloomington were over $5,000, which is large for one-night performances. J. Randall Brown and wife, the mind readers, were at the Grand 14.

HYDE PARK.—Vaudeville Theatre (Harry Clark, manager): Weber and Field's co. opened 15 for two weeks. ——Item: La Petite Freddie, with Hyde's Comedians, made a hit at the Vaudeville the past two weeks. His father, Harry Clark, has been appointed manager of this house.

INDIANA.

EVANSVILLE.—Grand (King Cobbs, manager): The New York Symphony Orchestra, Walter Damrosch, leader, gave two excellent concerts 13 to a fair house in the afternoon, and a packed house at night. ——People's (T. J. Graves, manager): Two Old Cronies 24, 25; large business. This co. filled in on short notice, Arizona Joe having canceled.

HUNTINGTON.—Opera House (S. M. Sayler, manager): Charles Gardner in Fatherland 10; good business. Past Mail 29.

MARION.—Sweetser's Opera House (W. A. Livermore, manager): Denver Ed. Smith's Specialty co. 9 drew a fair house. This closes the season here. ——Item: Manager Livermore will leave here June 1 with his bride for New York, London and Paris.

FRANKFORT.—Columbia Theatre (J. J. Aughe, manager): Charles A. Gardner in Fatherland 12; large audience. Mr. Gardner during the play was presented with a massive bouquet of lilacs by his many friends of this city.

WASHINGTON.—New Opera House (Horrall Brothers, managers): Denver Ed Smith and co. 13; fair house. McGown's Uncle Tom's Cabin 16; fair business; poor performance. Erminie by Washington Opera co. 18; large advance sale. This closes the season here.

VINCENNES.—Greer's Opera House (Frank Green, manager): Will's Two Old Cronies co. gave a good performance to fair business 16.

IOWA.

DUBUQUE.—The Grand (William T. Roehl, manager): Ezra Kendall in A Pair of Kids to a packed house 8; well pleased audience. Grand farewell benefit tendered by Manager Roehl to Charles M. Thomas, leader of the Grand Opera House Orchestra 12, with Marie Heath in A Turkish Bath as the attraction. Notwithstanding the weather, the house was full. Professor Thomas has been the leader of the orchestra for the past two years, and during that time has made every theatregoer in Dubuque his friend. He leaves in a short time for Mt. Vernon, where he will spend the Summer.

MARSHALLTOWN.—Odeon Theatre (Glick and Cox, managers): Mme. Janauschek in Macbeth to a good house 12. Corse Payton Comedy co. 15-20.

SIOUX CITY.—Peavey Grand (E. L. Webster, manager): Effie Ellsler in Hazel Kirke and her new play, Dorris, to fair business 8, 9. Local talent in A Scrap of Paper for the benefit of St. Joseph's Church, packed the house 11. ——Pearl Street Theatre (Al. O. Trudell, manager): A first-class performance drew good houses week ending 13. —— Item: Robert Dronet, of the Effie Ellsler co., and author of Dorris, is an old Sioux City boy, and while in the city passed his time visiting his friends.

INDEPENDENCE.—Gedney Opera House (C. W. Williams, manager): Alba Heywood in New Edgewood Folks 10 pleased a large audience.

DECORAH.—Grand Opera House (C. J. Weiser, manager): A Turkish Bath 13; good business. Marie Heath was warmly received. ——Item: The Mirror is on sale at Smith's News Depot here, and is anxiously looked for every Thursday morning.

CARROLL.—Music Hall (B. Dreese, manager): A Thunderbolt 16; excellent performance; fair-sized audience.

BURLINGTON.—Grand Opera House (F. W. Chamberlin, manager): Webster and Fitz' Breezy Time to light business 11; fairly good performance. Andrews' Opera co. in repertoire week of 15 opened to fine business, the house being filled to overflowing the first two nights.

DES MOINES.—Foster's Opera House (William Foster, manager): A. Y. Pearson's Fire Patrol gave a very pleasing performance to big business 12. Primrose and West's Minstrels 27; The Prodigal Father 29; O'Dowd's Neighbors June 7. ——Wonderland and Bijou Theatre (Charles F. Handy, manager): Big business 8-13.

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KANSAS.

TOPEKA.—Grand Opera House (O. T. Crawford, manager): Lewis Morrison in Faust drew a large house 9. The performance has been elaborated and perfected until Mr. Morrison deserves to rank with Booth, Jefferson and Florence as an actor, pre-eminent in his particular and chosen field. The staging was unusually fine, electric effects and a wealth of flowers being brought to the aid of the pretty special scenery carried. Georgia Brown and a fine co. of Lawrence amateurs in Twelfth Night, 11, for the benefit of the local lodge of Elks. Marie Wainwright 23. ——Crawford's Opera House (O. T. Crawford, manager): Isaac Payton Comedy co., starring Mattie Keene, week of 8-13, in The Artist's Daughter, The Master Man, Her American Friend, Belle-Mere Case, East Lynne, Mother and Son, and Driven from Home. Popular prices; good business; performances very satisfactory. ——Items: Isaac Payton joined the local lodge of Elks after the performance 13. The occasion was made quite a pleasant one in many ways.—Mattie Keene fancies her voice shows signs of wear from the long and uninterrupted strain she has put on it and intends to take a vacation in the near future.

ATCHISON.—Price's Opera House (E. S. Brigham manager): Lewis Morrison's co. presented Faust to a large audience 12. The S. R. O. card was out early in the evening. W. R. Owens, who assumed the role of Mephisto, received two curtain calls. Mr. Morrison was reported ill at Kansas City.

LEAVENWORTH.—Crawford's Grand Opera House (Elliott Alton, manager): Jack McAuliffe in King of the Turf to good business—top-heavy—7. Lewis Morrison's Faust to one of the largest houses of the season 22.

PARSONS.—Edwards' Opera House (C. M. Johnson, manager): Davis and Christol gave a sparring and wrestling exhibition 13, 14. The special feature of the performance was the appearance of Charles Balzell (a local pugilist), who won the sparring bout in four rounds. Large house.

KENTUCKY.

GEORGETOWN.—Barlow's Theatre: Rosa's Mexican Orchestra gave a good recital to good business 13.

HENDERSON.—Opera House: Herbert Cawthorn in Little Nugget 11; fair house; good performance. May Davenport 16.

PADUCAH.—Morton's Opera House (Fletcher Terrell, manager): Professor Gentry's Dog and Pony Show 5-9; S. R. O. at every performance. Herbert Cawthorn's Little Nugget co. 10; good house.

OWENSBORO.—New Temple Theatre (A. G. Sweeney, manager): Little Nugget 12, 13; slim houses; performance satisfactory. The May Davenport Burlesque co. gave a poor show to a small audience 15. They close season at Columbia, Tenn., 23.

LEXINGTON.—Opera House (Charles W. Scott, manager): Mabel Paige 15-19; crowded houses at popular prices.

MAINE.

PORTLAND.—Lothrop's Theatre (C. C. Tukesbury, manager): Nellie McHenry and her clever co. in A Night at the Circus to large-sized and most enthusiastic audiences 12, 13. John L. Sullivan in The Man From Boston drew a packed house 16. —— Items: A. L. Sutherland, business manager of The County Fair, was in town 16.

BELFAST.—Opera House (I. M. Cottrell, manager): A Fair Rebel satisfied a large audience 11. Leland T. Powers in The Rivals 23. ——Item: Thomas E. Shea and wife are visiting the latter's parents in this city, where the happy young couple have a host of friends.

BATH.—Alameda Opera House (H. Donnell, manager): Richard Golden in Old Jed Prouty 13; owing to the worst storm of the season only a fair house, but highly pleased audience. Neil Burgess' County Fair co. No. 2, 26.

MASSACHUSETTS.

FALL RIVER.—Academy of Music (William J. Wiley, manager): A local co. presented The Ticket-of-Leave Man 11 for the benefit of the stage hands to a small house. The Hanlons' Superba co. 12, 13; delighted fair-sized audiences. It was the heaviest performance in amount of scenery we have had this season. The Pauline Hall Opera co. sang Puritania to a fair-sized audience 16. A hard rain storm and advanced prices hurt business. Baker Opera co. 27; A Temperance Town June 6. ——Items: Fred. Mason, of this city, will go in advance of The Vendetta co. again next season. The co. will open the latter part of August. The Hanlons' Superba co. closed their season with the engagement here.—Horace Sadler, with the Baker Opera co., will go in advance of The Dazzler co. next season.—During the throne room scene in Puritania Charles Drew jumps upon the throne with considerable force. While doing it here the scenery at the back collapsed and fell over tearing a large hole in the throne. Actors turned scene shifters for a few minutes and the opera became a side issue.

TAUNTON.—New Taunton Theatre (Harry Jordan, manager): Jarbeau in Starlight 10; good house. Pauline Hall and an excellent co. presented Erminie to a fair-sized audience 15. —— Item: Manager Jordan was in New York last week, and has booked a large number of attractions for next season, among them being Shore Acres, Lost Paradise, Joseph Jefferson, The Span of Life, Lewis Morrison, Dr. Bill, A Texas Steer, Oliver Byron, Ivy Leaf, Tavary English Opera co., Patti Rosa, Lottie Collins, White Squadron, The Masked Ball, Siberia, Primrose and West's Minstrels, Effie Ellsler, Mrs. Potter and Kyrle Bellew, Clara Morris, James O'Neill, Digby Bell, The Old Homestead, Blue Jeans, and many others.

LAWRENCE.—Opera House (A. L. Grant, manager): The sixth annual benefit of Lawrence Lodge No. 65, B. P. O. E., was given 11. A Temperance Town was the attraction in the afternoon and James O'Neill in Monte Cristo in the evening to good attendance. Thomas Q. Seabrooke in The Isle of Champagne 25, which will close the house for the season. ——Item: The local Lodge of Elks have purchased a lot of land, and will immediately erect a four-story brick block.

SOUTH FRAMINGHAM.—Elmwood Opera House (W. H. Trowbridge, manager): Gilmore's Band 2, matinee; Helen Barry in A Night's Folly 6; John Stetson's Crust of Society 9, all to fair business. Fun in a Boarding School 23; John D. Hogan's Vaudeville and Comedy co. 27.

STOCKTON.—City Theatre (W. W. Cross, manager): Friend Fritz, as presented by the Manola-Mason co., was one of the finest performances of the season, and was enjoyed by a large audience 23. ——Gaiety Theatre (Abe Spitzman, manager): W. J. Lonergan, supported by a good co., presented Monte Cristo to large houses 15, 16.

GLOUCESTER.—City Hall: Whenam Female Minstrels 11; crowded house. Bristol's Educated Horses, matinee and evening 13; crowded houses.

HAVERHILL.—Academy of Music (James P. West, manager): Zeffie Tilbury in The Crust of Society 11; fair house. ——Item: A strong amateur co., assisted by Frank E. Bewitt, of the Thomas E. Shea co., will present The Lancashire Lass 23 at the Academy.

FITCHBURG.—Whitney's Opera House (G. E. Sanderson, manager): Rhea in Josephine 10; medium business. The season closed 16 with the Manola-Mason co. in Friend Fritz; large and very select audience.

AMESBURY.—Opera House (E. A. Mitchell and Co., managers): You and I 11; fair house. Manager Mitchell has just returned from New York where he has given the contract to repair

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the house and repaint the chairs, build an outside stairway, and remodel the entrance. The old scenery will be repainted and new scenery added.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Magician Jewett and Marshall P. Wilder entertained a fair-sized audience that was kept in an uproar throughout the evening 20. 1492, 21; S. R. O. The Chimes of Normandy by the Hartford Ideal co. 22; small audience. The Wilbur Opera co. canceled a week's engagement of comic opera to large audiences 15-20.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, manager): Rhea 21, one of the best attractions of the season, to an exceptionally poor house.

ATTLEBORO.—BATES' OPERA HOUSE (J. G. Hutchinson, manager): The Crust of Society played a return date for the benefit of the stage hands 16. Regardless of a storm a large audience attended, and the "boys" netted quite a sum.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Barlow's Minstrels to a small house 20. James O'Neill in Fontenelle and Monte Cristo 10-12, and matinee to fair business. Delighted audiences gave the co. a hearty welcome. Fontenelle was very well received, curtain calls being in order. James O'Neill and William E. Pascoe received floral tokens. Pauline Hall 17; John L. Sullivan 18; Mason-Manola co. 19-20.——MUSIC HALL (Thomas & Watson, managers): Agnes Evans burlesque co. to fair business 8-13.——BIJOU THEATRE (Abe Spitz, manager): A colored variety co. in Slavery Days did a large business week of 8 with concert 14.——HUNTINGTON HALL (P. A. Brousseau, manager): The California stock co. to small houses 8-13.——ITEMS: Music Hall closed 13 for the season. During the Summer the house will undergo repairs, and a few rows of upholstered chairs will be placed in the orchestra. The managers will play combinations and variety next season in place of a stock co.—Prof. St. George, the orchestra leader, will benefit 20.—Managers Thomas and Watson have gone to Brooklyn for a week's vacation.

HOLYOKE.—OPERA HOUSE (W. Z. Kendall, manager) 1492, 8; packed house. Rhea in Josephine 12; good house. Ludwig Concert co. 13; small house. The Seabrooke Opera co. 22; Uncle Tom's Cabin Co. 30.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): Jack Mason and Marion Manola in Friend Fritz 20; good business. John T. Stetson's co. in The Crust of Society 22, fair business. The Amateurs, a local organization consisting of young ladies and gentlemen from the local 400, presented A Scrap of Paper; large business; benefit of Waltham Lawn Tennis Association.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, manager): The McGibneys 18; pleasing performance to nearly empty seats.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Walter Pelham gave his character entertainment to a fair house 15. Murphy and Cronin's U and I co. billed for 16 failed to put in an appearance.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): The Mapleson Operatic Concert co. gave a very fair musical programme to a large house 8. Prof. B. L. Faeder, formerly leader of the orchestra here, but now of the Toronto Grand Opera House, played two fine violin solos at this concert. Frank Tucker Dramatic co. in repertoire 9-13; large houses.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Vendetta to small audience. Mapleson's Operatic co. in Faust 9. The concert and opera was the occasion of unusual interest, and Mme. Mapleson's rendition of Marguerite was fine; support excellent. Frank Tucker 14-20; W. H. Crane in The Senator 24.

GRAND RAPIDS.—POWERS' GRAND (W. H. Powers, manager.): Dockstader's Minstrels entertained a fair-sized audience 13. The Mapleson Opera co., with Laura Schirmer Mapleson, gave a very creditable entertainment 15 before an audience that ought to have been large. W. H. Crane 23.——GRAND OPERA HOUSE (O. Stair, manager): Frank Murphy, in A Striking Resemblance, did fairly all the week.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): M. B. Leavitt's Spider and Fly 2, 3; capacity of the house at advanced prices. The Putnam Sisters of this co. have many friends here, who gave them a hearty welcome. Ida Van Cortland 5-13; business not what it should have been, as this co. is stronger than ever and present a much better class of plays than heretofore. Uncle Hiram 28; Effie Ellsler 29; Paris Gaiety Girls 20; Cannon Ball Express June 3.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): The Early Birds Burlesque co. to a top-heavy house 9.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Dockstader's Minstrels gave an excellent performance 12; fair-sized audience.

BENTON HARBOR.—VOSE'S OPERA HOUSE (J. A. Simon, manager): Shakespearean Club in an amateur play, entitled Our Boys, 15, drew a good house and gave a very satisfactory entertainment. Mapleson Opera co. 17; Little Trixie 20.——ITEMS: Manager Simon will open his Summer Pavilion about June 1.—The Hettie Bernard-Chase co. have returned to their homes in this city to spend their Summer vacation.—J. A. Simon started Monday for Detroit as a representative of Puritan Lodge to attend a meeting of the Grand Lodge Knights of Pythias in that city.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): House dark week of 8-13. Frank Tucker's Comedians in repertoire 15-20. Seidl's Orchestra and Emma Juch 29 in grand concert.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Lew Dockstader's Minstrels gave a very pleasant performance 12 to a good house. Mapleson Opera co. to a light house 16. Faust was ably presented and highly appreciated. Little Trixie 22.

MISSOURI.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Calhoun Opera co. 2, 3; fair business.——BALDWIN THEATRE (A. B. Crawford, manager): Marie Wainwright in The Social Swim 6; large house. Isabel Thompson with a co. of local talent gave A May Carnival 11-13 to fair-sized business.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Warkward, managers): Blind Boone 2, 3; S. R. O. Damon and Pythias (local) benefit of K. of P. 12; fine house.

JOPLIN.—CLUB THEATRE (Mrs. H. H. Haven, manager): The St. Felix Sisters closed a two weeks' engagement 13; good business at popular prices.

MARSHALL.—OPERA HOUSE (J. W. Bryant, manager): Ovide Musin Concert co. 10; crowded house.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): Richards and Pringle's Minstrels 9; good business. After the performance the co. assisted the local colored people in giving a cake walk which was very amusing. The Nabobs 16; Bobby Gaylor in Sport McAllister 19.——ITEM: Manager Remington left for Chicago and New York 10 on business. He will book attractions for the coming season for all the important cities in Montana.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Benshaw and Ten Broeck in The Nabobs 12, 13; fair business. Bobby Gaylor in Sport McAllister 18-20.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Rentfrow Comedy co. in repertoire 15-20.

WINONA.—OPERA HOUSE (E. K. Tarbell, manager): Ezra Kendall in A Pair of Kids 10 to a good house; support fair. Incidental to the second act Arthur Dunn introduced his original specialties, which were well received.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): A. H. Woodhull, supported by Troja Griswold, in Uncle Hiram 8 to a fair house. Mr. Woodhull pleased the audience, but the support was very mediocre, with the exception of Miss Griswold, who, although suffering from pneumonia, made herself a favorite with the audience. She was really so ill that she fainted upon the stage during the latter part of the play. Annie Pixley 9 in Miss Blythe of Duluth to a very fair house and 10 to a light house. Effie Ellsler in Hazel Kirke 11 and 12 in Doris to fair houses, not by any means as large as the merit of the productions called for. Miss Ellsler and her co. gave very satisfactory and finished work and elicited much applause. She will have a much larger house upon a return engagement. Ezra Kendall in A Pair of Kids 13 to a good-sized house. There is little change to be seen in this play, but the specialties were good, notably that of Arthur Dunn and of Gilbert Sarony and the dancing of Carlotta.——THE LYCEUM (Arthur Miller, manager): Dark.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE: The Columbus Amateur Concert co., under the capable direction of Mrs. Sears, was greeted by a large and fashionable audience 20. Every feature of the entertainment proved a success and well pleased the audience.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): The Prodigal Father to a good and well pleased house 9.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): The Prodigal Father and Carmencita to a large and well-pleased audience 8.

NEW JERSEY.

NEWARK.—MISNER'S NEWARK THEATRE (Col. Wm. M. Morton, manager): Rose and Charles Coghlan in repertoire, including Diplomacy, Money and Peg Woffington to crowded houses 15-20. Next week is given up to one night engagements of charitable entertainments.——JACOBS' THEATRE (M. W. Tobin, Representative): Eva Mountford in At the Carnival to fine houses 15-20. The Clemenceau Case 20-24; A Scandal in High Life 25-27.——WALDMAN'S OPERA HOUSE (Frederick Waldman, proprietor): Billy Carter's American Stars 15-20; S. R. O. The French Folly co. 22-27.

LONG BRANCH.—BROADWAY THEATRE (Nelse Cannon, manager): The House on the Marsh 9; fair business. U. S. Marine Band Concert 18; Peck's Bad Boy 24.——ITEM: The Waite Comedy co. changed their dates from 15-27 to June 5-17.

PLAINFIELD.—MUSIC HALL (J. Demarest, manager) Agnes Herendon in La Belle Marie 12; light business.——DIVIDEND: At a meeting of Music Hall Co. lately a divend was declared, the first one in the history of the house. Manager Demarest was complimented upon the prosperity which his management has brought about.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Strollers of Columbia College presented their burlesque, Ivanhoe, to a crowded house 15.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager): On Friday next the testimonial to Manager Durban will be given. The seats are selling rapidly and doubtless on Friday night S. R. O. sign will be called into use. Redding Stanton to fine business 16. Waite Comedy co. 22-27.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Frederick Warde and Louis James in Julius Cæsar 13 gave one of the most delightful performances witnessed here this season before a very large audience.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): Caprice was presented to a good house 20, Mrs. Lenhoff playing the leading role. Mrs. James Brown Potter and Kyrle Bellew 23, 24 in Marriage Spectre, and Thérèse. The Lilliputians 28-31. A Trip to Chinatown June 10.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Old Jed Prouty 10; slim audience. Madeline Merli in Frou-Frou 12; small house; performance unsatisfactory. Nellie McHenry in A Night at the Circus drew fairly well 15.——OPERA HOUSE (E. A. Mitchell, manager): U and I 12; fair house.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The County Fair 11; large audience. Madeline Merli in Frou-Frou 12; one of the smallest audiences of the season. Nellie McHenry in A Night at the Circus 16; good business.——ITEM: The Frou-Frou co. have had poor luck ever since they began their New England tour. The members had to sell some of their jewelry to enable them to leave Biddeford, Me., so as to reach Rochester, N. H., their next stand, on 15.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Rice's Surprise Party in 1492 8; S. R. O. Richard Golden in Old Jed Prouty 9; fair house. Madeline Merli in Frou-Frou 10; good performance. County Fair 15, 16; Nellie McHenry in A Night at the Circus did well 17.

NASHUA.—THEATRE (A. H. Davis, manager): U and I 10; fair house. The County Fair pleased a large house 11.

NEW YORK.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Isle of Champagne was presented 15-17 before large audiences. The scenery was unusually handsome, and the costumes very attractive. Thomas Q. Seabrooke is at the head of the co., which is a meritorious one throughout, and sang and acted their respective roles in a very pleasing manner. Dockstader's Minstrels 18, 19; fine houses. The Wilbur Opera co. 22 June 3.——ACADEMY (H. R. Jacobs, manager): Owing to the cancelation of the Agnes Wallace-Villa co. the house was dark 15-20. Edward Sullivan in The Upper Hand 22-27.——MUSEE THEATRE (M. S. Robinson, manager): Business excellent week of 15-20. The Barra troupe, grotesque musicians; Morton and Revelle, eccentric comedians; the Burt Sisters, singers; Manvel and Larraine, elastic specialties; Florentine and Geargella, novelty dancers, in the theatre; Lean Sherman, the lady whistler; Mons. Theodore, fire king; and Texas Bill, the cowboy pianist, in curio hall, combined to present a pleasing entertainment. Vaudeville 22-27.——GOSSIP: H. R. Jacobs has negotiated all arrangements for the complete overhauling of the Cook Opera House. The entire interior of the house will be remodeled, the seating capacity enlarged nearly one-half, new curtains, and scenery; latest model of improved seats will be provided, and the house will be perfect in all details. Mr. Jacobs has retained the services of popular Jesse Burns, who will leave nothing undone to bring the Cook into line as a first-class house. Mr. Burns, in addition to his duties at the Cook, will have the management of Manager Jacobs' Academy, which will be completely renovated preparatory to the Fall and Winter season. During the heated term Mr. Burns will manage the Cottage Hotel at Ontario Beach—our Coney Island, where he will extend a hearty welcome to the profession.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Roland Reed in The Woman Hater for the benefit of the ushers to a large audience 20. Mr. Reed, on being called before the curtain, made one of his pleasant speeches in which he complimented the people of Johnstown on having such a beautiful opera house, and particularly on its management by Mr. Ball. The Old Homestead, with Archie Boyd as Uncle Joshua, to big business, despite a heavy rainstorm, 16.——ITEM: Manager Ball has been tendered the use of the Grand Opera House by its directors for a benefit at any time he shall see fit. Genial Jack Sanford, in advance of the Robin Hood Opera co., was in this city 17, making arrangements for the production of that standard opera 25. He has many friends here and they were all glad to greet him.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Julia Marlowe attracted largely 12, 13. Kellar 15-17; big business.——H. R. JACOBS' OPERA HOUSE: The Upper Hand 18-20.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Thomas E. Murray in The Voodoo 18; good-sized audience.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Oh, What a Night! 8; good business. 8 Bells 11; big house. Gormans' Minstrels 13; fair business. W. E. Burton's New York Theatre co. 15-17; business fair; 20, also. The Minnie Seward co. are rehearsing here preparatory to making a short tour. Manager Allen is getting ready for the Ullie Akerstrom Summer theatrical season which begins July 10 for six weeks.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Fast Mail was presented 15 before a topheavy house. The Voodoo was presented 17 under the auspices of the Clionian Club before a large and highly delighted audience. Cleveland's Floating Wonderland opened their season in this city 15 before a very large audience.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Closed for annual repairs. The house has been cleaned and renovated, and several improvements are now being made which will be of great benefit to visiting cos. The managers say that they will only play first-class attractions hereafter.——PUTNAM MUSIC HALL (J. E. Smith, manager): Closed, and in the hands of the mechanics who are making several long needed improvements which will make the house one of the cosiest little theatres in the country.

OWEGO.—WILSON OPERA HOUSE (J. R. Sweet, manager): Carter's Fast Mail 12; large house. ARENA: Pawnee Bill's Wild West 17; fair business.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Blue Jeans filled the house 10. The Old Homestead to S. R. O. 12. Punch Robertson in repertoire opened a week's engagement 15 to good business.

COHOES.—CITY THEATRE (E. C. Game, manager): Digby Bell Opera co. 6; big house. Hoss and Hoss was presented by a good co. to good business 8. Rosabel Morrison in The Danger Signal 12; light house.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gant, manager): Spider and Fly 11, fair business. Old Homestead 15; crowded house.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Lincoln J. Carter's Fast Mail 16; poor house.

PLATTSBURG.—THEATRE (W. A. Browne, manager): The Burglar gave a very satisfactory performance to a fair house 10. Madeline Merli in Frou Frou 18. Robin Hood at advanced prices 23.——ACADEMY HALL: Friends or Foes for the benefit of the Grammar School library to a crowded house 19.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Roland Reed in The Woman Hater 12; fine performance to good business.——ITEM: Oscar Sisson, formerly manager of The Colonel, is now manager of the Benham House in this place.——ARENA: Charles Lee's Circus 9; good business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Hoss and Hoss 13; large audience. 8 Bells was presented 17 to its usual good-sized and well-pleased audience. John Drew 24; Vassar Students in Antigone 26, 27; Trip to Chinatown 29.——ITEM: Frank L. Abbott has received an offer to go with She Couldn't Marry Three next season.

MIDDLETOWN.—CASINO THEATRE (H. M. Corey, manager): The largest audience yet seen at the Casino greeted the Blue Jeans co. 13; an extra row of chairs had to be placed in front of the orchestra seats.——ITEMS: Saturday night was Laura Burt's 684th consecutive and last performance as June with the co. Miss Burt's reason for resigning from this organization is that she is soon to assume a role in the play of life dear to the heart of woman in which she will take the character of Mrs. Lawrence Stanley. Miss Burt has the best wishes of her many Middletown admirers.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): Blind Tom pleased a fair-sized audience 11. After a short tour through the State he will fill an engagement in New York. Kidder and Saggent's Circus was greeted by an attendance both afternoon and evening which largely exceeded the seating capacity of their tent 25. The Burglar 24.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Julia Marlowe in The Hunchback for the benefit of Alliance Hook and Ladder Co. No. 1, to a large audience. General satisfaction. Lincoln J. Carter's Fast Mail 23; fair audience.——ITEM: Harry Clapham, the genial advance of Dockstader's Minstrels, was in town 23. The co. closes season here 20.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Kellar 10; fair house. The Cashier 17; fair business.——ARENA: Irwin Brothers' Circus 21; big business.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Dark 8-13.——ARENA: Charles Lee's Circus 13; good business, both afternoon and evening.

ALBION.—NEW GRAND OPERA HOUSE (H. A. Foster, manager): The Cashier gave a very poor performance to a small house 16.

BINGHAMTON.—STONE'S OPERA HOUSE (Clark and Delavan, lessees): Fast Mail 11; small audience. Blue Jeans 12; good business. 8 Bells 13; fair house. The Voodoo 26; small but pleased audience. Charles A. Gardner in Fatherland 25; local minstrels 26, 27. Manager Perry, of 8 Bells co., reports a very successful season, which closes at Yonkers, N. Y., 18.

NORTH CAROLINA.

RALEIGH.—OPERA HOUSE: University of Pennsylvania Glee and Banjo Clubs to S. R. O. 10.——ITEM: The new Opera House will be open in June. The arrangements inside are admirable, and the decorations, fresco, etc., are beautiful.

OHIO.

COLUMBUS.—HENRIETTA THEATRE (Dickson and Talbott, managers): Boston Symphony Orchestra closed the regular season at this house 12, with a splendid concert, to a small audience.——GRAND OPERA HOUSE: J. G. and H. W. Miller, managers: The New York Ideals opened 14 to a big house, in Olivette, and are doing a large business. The Arlington Sisters made a decided hit in their electric dance, which they introduce for the first time with the Ideals. Mikado 21-23; Merry War 24, 25.——PARK THEATRE (Dickson and Talbott, managers): Henry Burlesque co. 11-13; good business. Charles A. Loder in Oh, What a Night! 14-17; large business. Jerome Specialty co. 18-20; Arizona Joe 21-24. The New York Ideals have already established for themselves a warm place in the amusement going public's mind, and bid fair to make their Summer engagement a very profitable one, both socially and pecuniarily.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Al. G. Field's Minstrels 20.——ARENA: Gibson and Black's 25c. circus 15, 16; poor business.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): Al. G. Field's Minstrels 15; full house. This closes the house for the season.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The return of Fast Mail 13 to good business. The Diamond Breaker 17.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Robert Mantell in The Face in the Moonlight to a fair-sized audience 9. Fast Mail 11; good house.

CANTON.—GRAND OPERA HOUSE (L. B. Cool, manager): The Brothers Byrne in Eight Bells 8, packed house. Robert Mantell in The Face in the Moonlight to a good house 10.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Bert Miller and Clara Turner, assisted by local talent, presented The Girl Spy 10-13 to good business. Robert Mantell in The Face in the Moonlight 16; fair business.

CIRCLEVILLE.—GRAND OPERA HOUSE: (Percy A. Walling, manager): Mexican Orchestra, with Miriata, whistler, and Manuelita, dancer, as special features, en route to the World's Fair, to a well-pleased audience 16.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): Mexico's Typical Orchestra 15; small house.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Daniel A. Kelly in The Shadow Detective and After Seven Years to poor business week ending 20. Wanted the Earth 22-27.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): My Aunt Sally to a fair audience 15; unsatisfactory performance.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): Little Trixie 10; good business.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): The Artist's Dream 18, 19; local talent; church benefit. The season here closes 31.

ALLIANCE.—SOURBECK'S OPERA HOUSE (F. W. Gaskill, manager): Pirates of Penzance by home talent 16-18; general satisfaction.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (B. Vecker, manager): Warde and James in Francesca da Rimini delighted a very large house at advanced prices 12. Hoss and Hoss 18; Robert Mantell 20.——ITEMS: The Elks entertained Frederick Warde, Robert Brower, Harry C. Barton, and Robert Millet at a stag social after the performance 12, and were in turn entertained by their guests.—George Bell, property man of the Warde-James co., was attacked with pneumonia here and is at the County Hospital.—C. J. Westhoeffer, treasurer of the Wilmington, Del., Grand Opera House, has returned to his home in this city, where he will pass the Summer.—George Goodhart, of this city, has joined the advertising forces of Ringling Brothers' Circus.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Charles A. Loder in Oh, What a Night! pleased a fair-sized audience 10. The Kirmess, for the benefit of Trinity Episcopal church, and participated in by upwards of two hundred of our "sassiety" people, drew large and fashionable audiences 12-13 at advanced prices. Frank G. Blackford, the portly agent of the Pittsburg and Lake Erie Railroad Company at this place and well known to the profession, appeared as the Lone Fisherman in this performance, and received nightly encores for his skirt dance imitations. Although Mr. Blackford weighs 204 pounds he is a very clever dancer, and has refused several good offers to go on the road.

M'KEESPORT.—ALTMEYER'S THEATRE (G. Altmeyer, manager): Frank Jones in Our Country Cousin 11; good business. The presentation of The White Squadron 13 was not up to the expectation of the large audience assembled, though it was a very clever performance. Some of the scenery did not arrive in time to be used.——ITEM: The Altmeyer Theatre, built and formerly owned by George Altmeyer, has now gone into the hands of a stock company known as the Altmeyer Theatre Co.

BETHLEHEM.—OPERA HOUSE (L. F. Walters manager): Gloriana 15, for the benefit of Manager Walters, drew a large and well satisfied audience. The performance closed the regular season here. During the past few weeks Prof. Henry Coppee, of Lehigh University, gave a series of Shakespearean lectures to packed houses.——ITEM: The wife of S. W. Snively, of the One of the Bravest co., died here 12. Mr. Snively arrived home but a short time before her death.

KITTANNING.—GRAND OPERA HOUSE (Brown and Neubert, managers): Country Cousin 10; fair audience; good performance. Middaugh's Musical Comedy co. 20.

IRWIN.—OPERA HOUSE (Dr. J. C. Taylor, manager): Frank Jones presented his new play, entitled Our Country Cousin, to a good house 12. Powell, king of conjurers, 17, 18.——ITEMS: Frank Jones will close season at Beaver Falls 20, instead of 12, at Irwin, as previously reported.—The manager, Dr. J. C. Taylor, of the Irwin Opera House, has begun to make some very great improvements in his house. He proposes to make it one of the leading houses in Western Pennsylvania.—Ada Mierhoof will play a return date in the Irwin Opera House 30, presenting Millie the Quadroon, supported by a strong cast.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): The season was closed at Music Hall 17 by Willie Collier with an excellent co. in the farce-comedy, Hoss and Hoss. The house was well filled at advanced prices by an enthusiastic audience who thoroughly enjoyed the performance and showed their appreciation by liberal applause.

HAZLETON.—GRAND OPERA HOUSE (Hamersley and Eley, managers): Gloriana was the closing attraction for the season here 16; fair business.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Hoss and Hoss (ushers' benefit) 15 pleased one of the largest houses of the season.——MUSIC HALL (E. C. Frank, manager): Leonzo Brothers closed a week's engagement 13; business for the week light.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Roland Reed 11; crowded house. The Burglar 17; good house. This closes the season here.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): The Two Johns played a return engagement 13 to a large and very appreciative audience. Joshua Simpkins 15; good business; general satisfaction.——ITEM: Prof. R. L. Druckenmiller, late musical director of the Kittie Rhoades co., is now located in this city and has an engagement with Messrs. Porch Brothers' music house as head salesman.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): London Sports booked for 5 did not appear. Advance Agent Tony Murray's presence here is mourned by a hotel proprietor, printers, and Manager Shotwell, the latter having advanced money to Murray.

[CONTINUED ON PAGE 13.]

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—Panjandrum, 8 P. M.
CASINO—Adonis, 8:15 P. M.
EMPIRE—The Girl I Left Behind Me, 8:15 P. M.
H. R. JACOBS'—Muggs' Landing, 8:15 P. M.
IMPERIAL MUSIC HALL.—Variety.
KOSTER AND BIAL'S—Variety and Operetta.
PALMER'S—2192, 8 P. M.
PROCTOR'S—Vaudeville, 8 P. M.
STAR—A Mad Bargain, 8:15, P. M.
STANDARD—No. 3 A, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

BROOKLYN.

AMPHION—Candy.
BEDFORD AVE.—A Trip to Chinatown.
PARK—Diplomacy.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

NOT even a Major Pond seems to have any effect on the staying color of the Black Patti.

RICHARD MANSFIELD manages, in lieu of new plays, to keep himself interesting by means of new speeches.

IN re the Infanta Eulalia, the spectacular efforts of the Four Hundred to get within focus indicate that it is also but a step from the royal to the ridiculous.

IT is said that Augustin Daly will not bring his company back to this country at all next season. Business in London may be such, however, that New York will next season look as large as life to Mr. Daly.

THE BERNHARDT has returned to Paris, and evidently all has been forgiven. We are told that during one of her recent performances two men, each one-armed, in the excess of their enthusiasm, joined hands to applaud her.

AN item that chronicles a crusade by the Denver clergy against Sunday theatricals adds that the crusaders "will make no effort to suppress Sunday concerts, sacred or otherwise." This is a piece of consistency that will weigh almost as many carats as the Kohinoor. If the Denver clergy should assail Sunday concerts, "sacred or otherwise," how could their choirs escape?

IN a railroad car, the other day, John L. Sullivan, apparently without provocation, kicked a one-armed lawyer of Maine. The lawyer put his single arm and the fist thereto attached to appropriate use in the vicinity of the left ear of the instinctive but somewhat degenerated pugilist, and later caused Sullivan to be criminally indicted while he compelled him also to settle roundly in a civil action for assault.

NOBLE EXPONENTS.

A SPEAKING indication of the honorable and thoughtful prominence of woman generally at this time, of her beneficent connection with the stage, and of the proud position that the theatre itself has won as an institution of civilization, was afforded at Chicago last Wednesday, when Modjeska, Clara Morris and Julia Marlowe addressed the congress of their sex gathered at the World's Fair.

The theatre typifies the activity, the intellectuality, and the progress of its age—not, of course, in its abstract performances, but in its concretion of manners, taste and impulses—and for the theatre of this time it would be difficult to pick out women better fitted to speak to their sex than those who addressed the world at Chicago.

Noble exponents of a noble art, these women, each in her own way, cast some new light upon the higher purpose of an institution that each adorns.

PERSONAL.

Field.—R. M. Field will produce a comic opera at the Boston Museum in the Fall.

Lennon.—Nestor Lennon, leading man of the Black Crook company, will go to Pennsylvania shortly for a rest after his long engagement at the Academy of Music. He denies that he has signed with Eugene Tompkins for next season.

Oliver.—Olive Oliver, who made a capital success early in the season in The Power of Gold, and who has just closed with The Crust of Society company, has taken a flat in town for the Summer.

Royle.—Edwin Milton Royle, the clever actor-author, and his wife, Selena Fetter, will leave for the West this week. They will visit the family of Mr. Royle.

MacGeachy.—Charles MacGeachy has signed with Charles Frohman to go in advance of Fanny, with Johnstone Bennett as the star, next season.

Walsh.—Blanche Walsh fell down stairs last week and consequently was unable to appear in No. 3—A at the Standard Theatre last night.

Warde.—Frederick Warde is at his Summer seat at White Lake, L. I., where he will erect a handsome residence.

Bull.—Olea Bull, daughter of Ole Bull, the great violinist, contemplates going on the operatic stage. She lives in a splendid old house with her mother in Cambridge, Mass.

Emmet.—Uncle Dan Emmet, the composer of "Dixie," who was recently discovered at Mount Vernon, O., where he was earning his living by hard manual labor at an advanced age, and relieved by the Actors' Fund, played a violin solo in an entertainment for the benefit of St. Paul's Church choir, at Woodward Opera House, Mount Vernon, last Tuesday night.

Palmer—Mr. and Mrs. A. M. Palmer have taken passage for Europe on the *Umbria*, sailing early in June.

O'Keefe.—Anna O'Keefe, who is seen too little in Panjandrum, has been photographed in a great variety of attitudes as she appears in that olio.

Woodruff.—Harry Woodruff will go to San Francisco in July to visit friends. He had an offer to join Jacob Litt's Summer stock company, but preferred a vacation. He is under engagement to Charles Frohman for next season.

Herrmann.—Henry Herrmann is rehearsing in the second Girl I left Behind Me company at the Empire Theatre.

Atwell.—Grace Atwell has ended her engagement in The Irish Statesman company. She has had great success in the leading part. She has signed to play leading business in Colin Kemper's stock company at Binghamton, N. Y., this Summer.

Berolde.—Judith Berolde, especiallly engaged by Alexander Salvini for Santuzza in Cavalleria Rusticana, acted the part with a great deal of force and fire.

Farrington.—Florence Lloyd Farrington, a sister of Nina Farrington, makes her first American appearance in the Adonis company at the Casino. She is graceful and naive, and her services should be in demand in light opera companies.

Burton.—The framed photographs of Blanche Burton, of Rosina Vokes' company, seen about town in store windows, occasion much comment. Miss Burton is talling in line as a professional beauty.

Dyas.—Ada Dyas came over from London the other day on the *Campania*. She played successfully with Irving in his production of Lear at the Lyceum. "My visit now is on private business," said Miss Dyas. "I have no definite plans professionally. If a suitable engagement offers here I shall remain in this country; if not, I shall return to England." Miss Dyas is in blooming health.

Filkins.—Grace Filkins, she of the wondrous copper-colored hair and luminous brown eyes, has posed for a figure of Justice in a stained glass window in the Court House of Cincinnati.

McNally.—J. J. McNally, farce-comedy writer and dramatic editor of the Boston *Herald*, was in New York last week consulting with Peter Daly as to the piece in which that comedian is to star next season.

Weyel.—Otto Weyel, formerly of the Casino and the Vaudeville Club, has been engaged by Rudolph Aronson to direct the stage of the Casino roof garden this Summer.

Joyce.—Jennie Joyce promises some novelties in dress and dancing when she appears at the roof garden of the Madison Square Garden this Summer.

Mackay.—F. F. Mackay will leave shortly for Chicago to attend the convention of the Society of Elocution Teachers of America, of which he is president. Mr. Mackay will deliver an address.

Vokes.—Rosina Vokes was quite ill last week, and Marie Hillyer, her understudy, was prepared to appear in her place. Miss Vokes, however, managed to go on at every performance.

Moretta.—Eileen Moretta changed her stage name to Marie Edgar a few months ago. As no one seemed to identify her under it, she has resumed the name of Moretta. Miss Moretta is a clever actress and a writer of marked ability.

Hart.—W. S. Hart sailed for Europe last Saturday by the *Champagne*. He will confine his travels to France and England.

Fellner.—Eugene Fellner, of Boston, has sold a play called Don Carlos de Seville to James O'Neill.

Overton.—Charles Overton is in town for a few days. Mr. Overton says that his visit has no business significance; he has come simply to make the acquaintance of his wife's mother, Mrs. Cone, who is living at Larchmont. Mr. Overton has been extended the privileges of the Union League Club and The Players during his stay. He expects to return to England on Saturday.

Gilman.—As secretary of the Professional Woman's League, Ada Gilman is a very busy little body. She is at her desk in the League office early and late.

Lotta.—Lotta and her mother, Mrs. Crabtree, are at the Plaza Hotel, where the popular actress' time is largely occupied by the calls of friends who come to congratulate her upon her complete restoration to health.

Herne.—James A. Herne delivered a lecture in Horticultural Hall, Boston, on Sunday evening, upon evolution, the land question, and similar topics of which he has made a special study.

Rhéa.—Mlle. Rhéa sailed for Europe on Saturday. She intends to spend a part of her holiday abroad scanning authorities in Paris for points in regard to the scenery and costumes of The Queen of Sheba. The *mise-en-scène*, however, will be provided from the studios and costume rooms of this city, Mlle. Rhéa believing in the superiority of domestic products.

Chapman.—Edythe Chapman, who has been re-engaged as leading support for Frederick Warde and Louis James next season, and who has made a pleasant impression with that combination this season, is a native of Rochester. She was educated for the stage at the American Academy of the Dramatic Arts. She made her first appearance in The Charity Ball company.

Barnes.—J. H. Barnes is writing a series of sprightly letters on local topics to the *Anglo-American Times* of London during his stay in New York.

Fiske.—Stephen Fiske has not removed with the Lotos Club to its new house uptown. He has taken apartments in Twenty-eighth Street.

Barrymore.—It is said that Georgie Drew Barrymore has been advised by physicians to reside permanently in California. She sailed for that State last week, after unavailing sojourns in Florida and Bermuda. Her condition is such as to excite the gravest fears.

Arring.—Agnes Burroughs-Arring will make her bow at the Union Square Theatre on Thursday afternoon as Parthenia. Miss Burroughs-Arring is by no means a novice. During a short career upon the stage she has figured conspicuously in support of Janauschek and other stars. This, however, will be her first attempt in a stellar role and her first appearance in New York. She is a younger sister of Marie Burroughs, E. S. Willard's leading lady.

Morris.—Mr. and Mrs. Felix Morris left for their home at Oconomowoc, Wisconsin, on Monday, stopping at Baltimore to participate in John T. Ford's benefit on Monday night. Frank Williams, under whose management Mr. Morris will begin his season on Oct. 2, is in town finishing up the preliminaries before making a trip to the mountains for the heated term.

ZANZIC.

The picture on the first page of THE MIRROR this week portrays Zanzic, the magician, who last season became very popular throughout the West and South, and who will lay siege to the East as well the coming season. THE MIRROR has recently given some idea of Zanzic's art as a necromancer, in the form of brief comments from prominent newspapers of the cities in which he has appeared. His face, his figure and his pose as illustrated this week speak favorably. Jack Curry, manager of the Grand Opera House, Nashville, Tenn., is also the manager of Zanzic, and he to a MIRROR reporter yesterday particularized as to the plans for Zanzic's next American tour. "My past season with Zanzic," said Mr. Curry, "was more successful than I anticipated, pecuniarily as well as artistically. I had decided, before I closed my first tour with him, to send him to Europe, and he sailed on April 22 with instructions to search carefully everywhere for novelties in his line. There were no restrictions as to expense. He is now superintending the construction of three of the largest and most novel illusions ever built. He will be surrounded with the best assistant procurable, his stage dressings will be rich, his paper will all be lithographic and original and the best that money can command. Last season he labored under the disadvantage that always embarrasses a new star, but as he is exceptionally fluent as a talker and magnetic, he very soon made an impression everywhere. This season Zanzic will appear only in the best houses of the larger cities. His season will open about Aug. 28, and the tour will consume forty-two weeks. B. A. Myers will be business manager, while Mr. Boyle and myself will devote our attention to the Grand Opera House, Nashville, which is undergoing reconstruction and refitting, $10,000 being devoted to repairs alone. This house, for which the American Theatrical Exchange is booking, will have every modern convenience. Mr. Myers is booking Zanzic.

MRS. BERLAN-GIBBS' RENTREE.

Mrs. Berlan-Gibbs has signed a contract with Charles Frohman to return to the stage under his management. She will play leading business. Her reappearance will be as Kate Kenion, the part originated by Sydney Armstrong in The Girl I Left Behind Me.

The company now playing in that piece will leave the Empire Theatre on Saturday to play in Chicago, and on Monday another company, including Mrs. Berlan Gibbs, will act the play at the Empire.

Mrs. Gibbs made her first appearance on the stage four years ago, when Daniel Frohman featured her on tour in The Wife. She acted two seasons. Eighteen months ago, when Sydney Armstrong, then of The Lost Paradise company, was ill, Mrs. Berlan-Gibbs replaced her at the matinee performances. Since then, although she made a capital success, she made up her mind firmly to retire permanently. Her decision was caused by the desire of her relatives to have her with them.

It is said that during the last season Charles Frohman made seven proposals to her to act again. The seventh proposal was so advantageous that Mrs. Berlan-Gibbs accepted at once.

After a month's engagement at the Empire the company will go direct to California.

WHY MISS WAINWRIGHT RETIRES.

One night last week in Kansas City Marie Wainwright talked about her forthcoming retirement from the stage. When asked what occasioned her resolution she answered that her sole object in giving up the profession was the desire to rest. "I have been working hard for thirteen years with only brief Summer vacations. I feel that I am entitled to some of the comforts that are denied to the traveling star. I am not certain that my retirement will be permanent. It will last a year or two at any rate, and it may be for good. I have made a good deal of money acting and have saved it. I don't know where I shall reside. I shall probably take my daughter abroad this Summer." Miss Wainwright avowed that if she should return to the profession it would be for a brief term only. "I am now thirty-five," she said, "and I believe that I could remain in public favor for several seasons to come. But I never wish to become passé—to lag superfluous on the stage."

AGNES HERNDON'S PLANS.

Joseph A. Jessel will not manage Agnes Herndon's business next season.

"Mr. Jessel's contract to manage me expired last Saturday night," said Miss Herndon yesterday, "and he will not be connected with my next tour.

"I am highly pleased with the reception of my new play, A Girl With a Temper, by the public, and I shall act in it next season. It is a finer grade of work than La Belle Marie, which I played so long simply because of its money-making qualities."

Miss Herndon has not yet selected her business manager, but she is already mapping out her tour.

CIRCUS CARS BURNED.

While being transferred from Lehighton to Lansford last Wednesday night three cars containing live stock, canvas, poles, etc., belonging to Coup's Circus took fire near Mauch Chunk, Pa., and two of them, with their contents, were destroyed. The car containing horses was saved.

BUFFALO THEATRE BURNED.

The old Gaiety Theatre in Buffalo, at the corner of Michigan and Myrtle Streets, was burned on Thursday morning. The scenery and furniture of the house were to have been sold, and the building converted to other uses. The loss was about $5,000.

SPECIAL NOTICE.

The Mirror will be published on Wednesday next week, owing to the fact that the creation Day falls on Tuesday, our regular day of publication.

ACTRESSES AT THE WORLD'S FAIR.

An event of professional importance at the World's Fair last Wednesday evening was a series of addresses by noted actresses upon topics connected with the stage.

Madame Modjeska spoke upon the history of the theatre, and of woman's influence upon the drama from an early day. She held that woman had influenced the theatre for good. Concluding, she said: "If the influence of our sex upon the theatre is beneficent, can we say the same of the theatre upon the woman herself? In other words, does the life of an actress tend to develop her better qualities, or does it do the contrary? I should not like to give a decisive reply to the question. I may say, however, that it seems to me, while the life we lead exposes us to a great many temptations, stimulates too much our vanity, and takes us sometimes too far from our every-day duties, it must certainly develop in us a sense of independence, and, therefore, responsibility. It brings us into contact with the highest creations of the master minds, and is bound to open both our hearts and intellects to the generous impulses and high problems which they teach to humanity. As to morals, I can only state that there are as many good women on the stage as in any other station of life."

Georgia Cayvan appealed for a better understanding by the public of the women of the stage. She said the real elevation of the stage must come from the public, not from the profession. It must come from a purification of public sentiment to that degree which shall refuse to accept women whose only qualification as stars is an appeal to morbid curiosity; which shall demand and indorse legitimate, wholesome plays rather than the sensational, sensual and trivial. She referred to the women of the stage as the first in the field of all professions to secure pecuniary recognition equal to men, and spoke of the insatiable curiosity manifested about the smallest details of an actress' private life. She made a special plea for the stock actress on the theory that the bulwark of the stage lies in the regeneration of the stock company.

Clara Morris had been asked to speak upon the emotional drama, which she said was to her as is a red flag to a bull. Emotional drama suggested a darkened room, a hysterical woman, and a strong smell of ether. It had a weak, whimpering, soppy sound. But every drama deals with emotion. All emotions are not tearful, and there are other emotions than grief—love, hatred, jealousy, hypocrisy. Moreover, the deadliest grief, the bitterest anguish, may be quite tearless. Her own profession had given her all the good things of her life. It was the first to open to woman when every other had locked its doors—and put a man on guard outside. It asked but two questions: Can you act? Will you work? Here woman can work on an equality with men—and be paid for it too. The profession leads through poetic ways to the knees of Shakespeare himself. That woman acts best who is least bound to a narrow sphere. She would exact one promise from the actress of the future: "Whether I win fame or fortune here, or whether I serve my whole life through in outer courts, I will leave upon the altar of the profession the white flower of a blameless life."

Julia Marlowe followed with a brief historical sketch of woman's relations to the stage, and paid tribute to the women whose names glorify its roster. In having secured an eminent position in the drama, the actress has advanced the whole cause of woman, since every individual triumph raises the estimation in which man has helped to elevate the drama to its rightful place among the educational forces of life, and to make true Morley's words: "At the playhouse door we may say to the doubting, enter boldly, for here, too, there are gods."

Janauschek was expected to take part in the meeting, but was unable to be present. She sent a despatch of regret and sympathy.

REMARKS BY FRANCIS WILSON.

The Francis Wilson Opera company closed its season on Saturday at the Broad Street Theatre, Philadelphia, after a prosperous tour in The Lion Tamer. Mr. Wilson is now at home in New Rochelle. He comes to town every few days. He said to a MIRROR reporter: "The number thirteen does not suggest anything unfortunate to my mind. I began my career as a comic opera manager on the thirteenth day of May, 1889, and closed our fourth tour on the thirteenth of the same month. Between those two dates there are few events to which I can look back with anything else than pleasure. Our first production, The Oolah, gave us a great deal of uneasiness for a few weeks, but the experience we passed through in changing it from a failure to a success was the most fortunate thing that could have happened to us. Lucky is the star who gets his chastening at the beginning of his tour as an independent attraction—providing he lives through it.

"If the pathway of success be too rosy, a fellow gets too confident, and, in the natural course of events, pride, unless you keep it well in check, is apt to take a tumble. Since The Oolah, I have become accustomed to pay much attention to the possibilities of failure in every production I make.

"When a manager tells me enthusiastically that his new venture is sure to succeed, I feel like cautioning him to 'go slow'. Yet I want to say in this connection that The Oolah never had a losing week, either in or out of New York.

"Within four years we have made as many productions. The Oolah, The Gondoliers, The Merry Monarch, and The Lion Tamer, and now we are getting ready to revive Erminie at the Broadway on Oct. 24. It will be staged by Richard Barker. You may say that we intend to give the opera every accessory necessary to insure a perfect production. We will not, however, attempt to overelaborate the scenery and costumes simply for the sake of securing extraneous effects.

"I don't want to tell you about Ravennes and Erminie, for with regard to these characters our negotiations are still going on; but I think that the public will be satisfied with our choice.

"We want a chorus of the very best quality. We shall begin to test voices on Tuesday at 1:30 P. M. at the Broadway Theatre, and we shall continue to hear applicants every Tuesday thereafter until we get all we want. I have engaged Signor Dehavellis for next season. That will make his fifth year with me.

"Now, as to the future of light opera," continued Mr. Wilson—but just then Al. Canby, his manager, reminded him that he had seven minutes to catch his train, and the future was abandoned for a belt-line car.

"I wish you would add," said Mr. Canby, "that the statement, made in the *Recorder*, that Wilton Lackaye has been engaged to play Ravennes, has no foundation in fact. I met Mr. Lackaye in Chicago a while ago, and the matter came up, but it was touched upon only briefly, and it never got any further."

Mr. Wilson may go abroad for a brief vacation, but Mr. Canby will remain in New York all Summer.

FOREIGN PLAYS AND PLAYERS.

LONDON, May 5.

I have just been to the Avenue Theatre to see Mr. and Mrs. Kendal in their new play, The Silver Shell, by Henry J. W. Dam, and enjoyed myself most unmistakably. Not alone are Mr. and Mrs. Kendal in themselves attractive but the play has many good points, the dialogue is crisp and well worded, the cast was more than fair, and the setting was what one would expect from the management of the Avenue Theatre—tasty and appropriate. The plot of The Silver Shell, as you may perhaps have already heard, turns on the conspiracies of the Nihilists against the Emperor of Russia and in which the heroine, Katherine Vail (an assumed name, for she is a Russian), is implicated, and the efforts of one of the imperial emissaries, Prince Karatoft, to defeat these same conspiracies. The scene is laid in Paris, the conspirators being Russian exiles who have congregated there to mature their plans. Of course there is a love affair interwoven although the favored suitor to Katherine's hand is in no way connected, except indirectly through her, with the plots of the Nihilists. All ends well, and that is just the weak part of the play, to my mind, for the winding up is too commonplace and too satisfactory. Still, there are many clever scenes, among which the close of the second act is decidedly an effective *coup de théâtre*. Both Mr. and Mrs. Kendal had parts that fitted them as a glove and gave them a good opportunity to display their talent to advantage. They were warmly applauded and repeatedly called before the curtain. A bit of praise is due to Annie Irish as Lady Armitage, while the others of the cast deserve mention. The Silver Shell should have a long and prosperous run.

The new comic opera, The Magic Ring, written by Arthur Law and composed by Señor Albeniz, is going its merry course at the Prince of Wales'. There are a goodly number of funny scenes in it, although it is not able to boast of anything unusually novel, and the same can be said of the music; yet, as a whole, both the libretto and score make up a pleasing programme. The public can have a hearty laugh and hear some pretty ditties, there are handsome sets, and plenty of good-looking girls in becoming costumes, and Harry Monkhouse, as the Mayor of Karakatol, is capital. He keeps the house in a roar as long as he is on the stage, and his song, "I'm a proud and happy mayor," has to be encored nightly, as does also his duet with Miss Vaughan. This is equally the case with "The Legend," sung by Mr. Salmond and the chorus, and which is the best number of the score. There is such a dearth of new comic operas at present, and the London taste is unhappily so perverted in its preference for the music hall class of entertainments and the flat burlesque that The Magic Ring is welcome.

The Lyric Theatre, which is now closed, is to reopen for no less an occasion than the advent and first appearance in London of Eleonora Duse. I have read so much of the great Italian actress in THE MIRROR's columns and in those of other periodicals, and have heard such unbounded praises of her from persons who have had the good fortune to see her perform, that my curiosity is quite on the *qui vive*. I am in expectations of having a rare and wonderfully genuine artistic treat. The box-office for the Duse season is to be opened on May 8, and the first night is to be on May 15. A rich harvest is doubtless in store, not only for the great artist herself, but for her managers, Messrs. Rosenfeld, and Mr. Sedger, of the Lyric.

Saturday night is to see the initial performance at the Trafalgar Theatre under the management of Mr. and Mrs. Wyatt, of a version of the French musical comedy, Mam'zelle Nitouche, and Burnand's burlesque of Diplomacy. The Garrick Theatre, as you know, is giving a revival of the ever-popular Diplomacy, so the burlesque will be a double go just now.

A. J. G.

The Savoy Amusement Company of New York has been incorporated at Albany to maintain a music hall, restaurant and cafe in this city. The capital is $50,000, divided into 850 shares, of which Frank C. Helen of Chicago holds 490. The other incorporators are Donald McLean, and John M. McDonough.

IN THE WINGS.

I saw the peachblow sisters, Estelle Clayton and Isabelle Evesson, presiding over a booth at the Press Club. Miss Evesson has just got in from the West, where she has been playing in one of John Stetson's Crust of Society companies. "We closed at Lincoln, Neb., on Monday of last week," she said, "and on Thursday morning we arrived in Chicago. We had just one hour to see the Fair. We saw it. We reached the grounds at eleven in the morning, jumped into wicker chairs and were wheeled around by small boys. There were Mrs. John Stetson and her sisters, Belle and Emma Stokes; Jane Stuart and myself. We went single file, and we saw the Government buildings, the boats, the Indians and the other things. I wouldn't exchange that hour for any week."

"Please, M. Pacolet," says Queenie Vassar (Mrs. Harry Kernell) "deny for me the stories that the funeral expenses of my late husband were paid by the Elks. One person paid all the expenses. His name is Tony Pastor."

Mr. Bunce, the business manager of the Lyceum, got a very indignant letter last week, I hear. It was signed "A Gentleman from Waco." Waco, I may add, is in Texas. The writer said that according to the "announcements in the newspapers three guardsmen were announced to appear, whereas in point of fact there was only one guardsman in the piece." The letter was referred to Alexander Salvini.

Press Agent McKinney, of the De Wolf Hopper company, toiled this out without a wince: "It was the last week of the rehearsal of Panjandrum. We were in Washington. Thoroughly tired, Hopper, Cheever Goodwin, and Harry Cripps hired a landau and drove out to Cabin John's Bridge, where there is a road-house. They had something to eat there, and the colored waiter detected at once the identity of Hopper. He found out that Panjandrum was about to be produced, and he presented the comedian, as a producer of good luck, the hind leg of a rabbit that had been shot with a silver bullet in a cemetery over the grave of a man that was hung." I am sure that only such a combination could have made Panjandrum what it is.

Francis Wilson intends evidently to have a first-rate Ravennes when he himself appears as Cadeaux in the revival of Erminie at the Broadway Theatre next October. Manager Al. Canby offered the part to Henry Miller recently, and he offered at the same time some strong inducements. Mr. Miller couldn't accept, of course, for the reason that he has a two years' contract with Charles Frohman to be leading man of the Empire Theatre.

A Western exchange says that a dramatization of the trial and execution of Carlyle W. Harris, with the electric chair as the *pièce de résistance*, will be sent out on the road in the Fall. If the projectors of the scheme will think twice and remember the fizzles of the plays written around Abraham Lincoln and the Homestead riots, they will save money.

Nina Farrington and Florence Lloyd are two of the principal burlesquers of the Adonis company. Miss Farrington is well known here, thanks to her appearance in spectacle at the Academy of Music and in operetta at the Casino. Miss Lloyd is a recent importation from London. They have a liking in common. They have a well-developed appetite for clams. On Friday night, after the performance of Adonis, they drove to their apartment on West Twenty-third Street, where they sat down at once to a copious supper of the succulent bivalves. Shortly afterward Miss Lloyd was seized with convulsions. By the time a physician arrived Miss Farrington was in the same condition. For several hours their life was most unhappy. They managed to appear, however, at the Saturday matinee. The clams were not poisoned. They were simply bad.

The popular side of Broadway seems to be shifting from the West to the East.

Woolson Morse, the composer of Wang and Panjandrum, is a sick man, but he will pull through all right. I saw him propped up in bed at his room on West Twenty-fourth Street. "Whenever a new opera of mine is produced," he said, "I become very ill. It was so the first week of Wang, and here I am again. I begin to think it is fatality."

Here's a story James T. Powers told me last week:

MANAGER—"Well, Miss Rosey Posey, have you any valid excuse for disappointing a packed house at the first-night last night?"

THE LEADING LADY—"Why, the rain—you couldn't expect a dog to go out in such weather!"

Johnstone Bennett got a cablegram on Thursday requesting her to leave at once for London to see Sims and Raleigh, the authors of Fanny, the new comedy in which she is to act here next season. At once she engaged her passage for Saturday, and she spent the intervening time snopping and packing. Miss Bennett is nothing if not brisk and brief. When it was decided that she should appear in Jane two years ago, she left post haste for Paris on one day's notice. She will return in August to rehearse for a month.

"I am very much surprised," says Violette, the French singer, who was at Koster and Bial's, "that there is no one in America, so far as I know, who makes a business of writing and composing comic songs for concert hall singers. Why in Paris there are several men who devote all their time to this, and they make lots of money at it. There is Albert Petit, for instance, who wrote 'Gaga' for me. His income is over 12,000 francs a year. He has written hundreds of songs. Then there is Desormes and Gorgloff. In Vienna and Brussels, too, there are men whose reputation is made solely by their compositions for chanteuses excentrique."

PACOLET.

HENRY MILLER ANNOYED.

We hear a good deal about box parties annoying singers and actors by their impudent chatter during the action of the play, but not much is said of the confusing cackling in the side scenes of actors themselves while some others of their number are playing their parts.

In the case of farce-comedy or variety this is not very annoying, but when legitimate actors are doing their best to give reasonableness to their characters and significance to their lines, the conversation of their companion players within earshot should be set down as insolence.

A case in point is what took place at the Garden Theatre on last Wednesday night during Henry Miller's performance of Frederic Le Maitre in Clyde Fitch's one-act comedy-drama of that name.

The actor of LeMaitre at one point in the play has to run the gauntlet of human emotion. It was at this point that the gossips in the wings became blatant. Mr. Miller left the stage, and demanded silence. He then returned and resumed his impersonation.

Mr. Miller did right. The stage is a workshop; it is not a market-place or a five o'clock tea.

MR. COMSTOCK STANDS HIS GROUND.

Friends of Alexander Comstock deny that he has left the city, owing to business troubles. Said one of them yesterday: "Mr. Comstock has been unfortunate, but he does not merit the abuse that has been showered upon him. He gave up Herrmann's because he saw it was hopeless to go on; he had lost nearly $2,000 there. Mr. Herrmann retains the bonus paid for the lease and he received rent for the week Comstock occupied the house. Lawrence Marston did not pay a cent to Comstock's employés. Comstock is in town and he has met Marston daily."

MR. HAWORTH'S DENIAL.

Joseph Haworth denies the statements made by Emily Rigl in last week's MIRROR concerning the sensational Froth of Society incident in Montreal. He reiterates the accusations previously made by him as to Miss Rigl's alleged breaches of discipline. "I never had occasion to fear Miss Rigl professionally," says Mr. Haworth in a letter to THE MIRROR on the subject. "I am quite satisfied with the success I achieved in my part or I should never have played it so long."

CLOSED AND TO CLOSE.

These closures and intentions are noted: Herbert Cawthorn, Louisville, Ky., May 17; the Noss Jollities, (season of thirty-eight weeks) New Brighton, Pa., May 19; Roland Reed, Pittston, Pa., May 13; Fitz and Webster, about June 17; The Voodoo, Chicago, May 20; Carrie Lewis, Sandusky, O., May 27; Mr. and Mrs. Robert Wayne, Springfield, O., May 27; Libby's U and I, Exeter, N. H., May 13; Murphy and Cronin's U and I, Washington, May 13.

A number of prominent persons have been offered parts in the forthcoming production of Darkest Russia, which will have an excellent company. Its season will begin in September, and Sidney R. Ellis, who will manage it, will arrive in New York about June 1.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

AUDITORIUM	America
ALHAMBRA	Corinne
ACADEMY OF MUSIC	Fantasma
CASINO	Hayely's Minstrels
CHICAGO OPERA HOUSE	The Fencing Master
CLARK STREET	Tony Pastor
COLUMBIA	Lillian Russell Opera Co.
GRAND OPERA HOUSE	Sol Smith Russell
HAVLIN'S	Ada Gray
HOOLEY'S	Augustin Daly's Co.
MCVICKER'S	Black Crook
SCHILLER	Charles Frohman's Comedians
WINDSOR	Spider and Fly

PHILADELPHIA.

CHESTNUT STREET OPERA HOUSE	Mulligan Guard's Ball
EMPIRE	Power of Gold
FOREPAUGH'S	In His Power
GERARD AVENUE	Cavey
LYCEUM	London Gaiety Girls
NATIONAL	De Lange and Rising
PEOPLE'S	Uncle Tom's Cabin
PARK	R. B. Mantell
STANDARD	Gray and Stephens

BOSTON.

BOSTON	Span of Life
BOWDOIN SQUARE	James O'Neill
GRAND OPERA HOUSE	The Octoroon
HOWARD ATHENÆUM	Leonzo Brothers
MUSEUM	Shore Acres
PARK	The Golden Wedding
TREMONT	R. S. Willard

PITTSBURG.

ACADEMY OF MUSIC	City Sports Burlesque
BIJOU	O'Dowd's Neighbors
DUQUESNE	Murray and David Opera
GRAND OPERA HOUSE	Edwin F. Mayo
HARRIS	Nora Machree

BALTIMORE.

AUDITORIUM	Auditorium Opera Co.
ACADEMY	Lawrence Hanley
HOLLIDAY STREET	Harry Lacy
MONUMENTAL	Ada Dixon Burlesque

WASHINGTON.

ALBAUGH'S	Dickson Comic Opera
LYCEUM	Sefton and Watson

CLEVELAND.

JACOBS'	The Diamond Breaker
LYCEUM	Cleveland Gray's Minstrels
STAR	Jerome Vaudeville Club

ST. LOUIS.

GRAND	Jacinto
OLYMPIC	E. H. Sothern

KANSAS CITY.

GRAND	The Scout (Dr. Carver)

MILWAUKEE.

BIJOU	Oh, What a Night

ST. PAUL.

GRAND	Jacob Litt's Stock
METROPOLITAN	Mme. Janauschek

MINNEAPOLIS.

BIJOU OPERA HOUSE	A Fair Rebel
GRAND	Country Circus

DENVER.

BROADWAY	Neil Burgess
LABOR GRAND	Prodigal Father

SAN FRANCISCO.

BALDWIN	Nat C. Goodwin
CALIFORNIA	James T. Corbett
STOCKWELL'S	Annie Ward Tiffany

TELEGRAPHIC NEWS.

The Regular Season Rapidly Drawing to an End.

THEATRES CLOSING UNTIL FALL.

But a Goodly Number of Summer Attractions in Prospect.

ALL THE NEWS AND GOSSIP

"Biff" Bright Chicago Chronicle—Notes on Numerous Theatrical Bric-a-Brac—Tony Pastor's Good Taste—De Garmo's Latest Scheme—New Shows Quickly Multiplying in the World's Fair City.

[*Special Dispatch to The Mirror.*]

CHICAGO, May 22.

Every train that enters this town now is dumping great crowds of visitors, and I firmly believe, in my optimistic, Japanese way that the theatres will get their share of them. Daly's first week at Hooley's was very satisfactory, and you know it is hard work to get the rurals to give up $2 for a seat. Tony Pastor turns people away at every performance. Corinne is filling the Alhambra nightly, and Fantasma is breaking the record at the Academy. Two more new houses open up this week, and the managers will make a good fight for patronage, anyway.

The Daly company began its second week at Hooley's to-night with a fine revival of Twelfth Night before a large and fashionable audience. Ada Rehan owns Chicago, practically, and if she wants the Fair she can have it. When "Uncle Dick" Hooley saw her as Julia in The Hunchback the other night he plucked his white beard and said to me: "I wish that bright Irishman, Sheridan Knowles, could have lived to see this Limerick girl play his Julia." Twelfth Night will run all this week, and the third and last week of the Daly engagement will be given up to Dollars and Sense, Love in Tandem, and A Night Off. We are disappointed in Drew's successor, Alfred Bourchier. He is prettier than John, but he hasn't his curves. After Daly comes Willard for nine weeks.

Lillian Russell had a big house at the Columbian to-night, opening her sixteen weeks' engagement in La Cigale, which was enjoyed. She will take her ease here this Summer, having rented John B. Jeffreys' house, in a fashionable Southside neighborhood, and brought on her horses and carriages.

Alf. Hayman, the man who broke the bank at Monte Carlo, and general manager for Charles Frohman, is here at the Schiller with Sam Harrison, the infanta, arranging for The Girl I Left Behind Me at the Schiller next Monday. Alf's boon companion here is Billy Pinkerton, who never sleeps, and strangers who see Alf. with him think he is some new crook.

Charles Frohman's Comedians have made a hit in The Sportsman at the Schiller, by the way, and it will be continued through the second and last week of the engagement, which opened to-night with a good house.

I see that you people do not know who could receive the Infanta Eulalia properly. Let me suggest the only man for the job—"His Cuffs," Tommy Shea, of the Empire Theatre.

In that pleasing little work of fiction written under my picture in last week's MIRROR I was charged with being the friend of the business manager and the advance agent. Will you kindly amend this by inserting the word "treasurer." I want to place myself on record as favoring the man who owns the show.

Comedian Joseph Holland had a readable autograph article on the Lambs' Club in the *Sunday Post* yesterday. He and his wicked old side partner, Mike Kennedy, will be guests at the Forty Club's last dinner of the season at the Wellington to-morrow evening. Others expected are the Duke of Veragua, Alf. Hayman, Sol Smith Russell, Clyde Fitch, Tony Pastor and other celebrities.

Russell and Fitch are still working night and day, by the way, on the latter's new comedy for the former, April Weather, which will have its first production on any stage at the Grand next Monday night. Last evening Kidder's Peaceful Valley began its final week before a good audience.

We understand that Frank Columbus Moynan, now with Archie Boyd in The Old Homestead, has signed for the Summer here with Lady Aberdeen to play the part of Constable Dwyer in the Irish village at the World's Fair. He has a world-wide reputation for playing Irish policemen.

Tony Denier, Jr., has announced the following additional appointments for the staff and company of his proposed New York theatre: Scenic artist, Joseph Hart; director of music, Sherman Wilcox; first old man, George Archer; second old man, Gerald Griffin; treasurer, Alf. Johnson.

We were more than pleased here to learn that John E. McWade, the popular baritone, had signed with Al. Canby and Francis Wilson for the big New York revival of Erminie this Fall. He will sing the role of the Marquis, and I will wager that in his solo, "Off to Glory the Soldier Goes," he will lift you from your chairs. He is now in St. Louis, managing the Summer season of the Reed Opera Company at Schnider's Garden, and goes to New York for "talent" in a few days.

Spencer Cone is now connected with the management of the English Military Tournament at "Tattersall's" here. The other night when the electric lights went out in the place Spencer simply took off his hat and the show proceeded as usual. Business at "Tattersall's" is big.

The Trocadero has been so successful in Battery D Armory that a "grotto" with vaudeville and lager is to be opened in the Second Regiment Armory next door. New shows are springing up on every hand. The new Empire Theatre, opposite the Haymarket, opens next Thursday evening with A. Y. Pearson's production of She, and J. C. West, a brother of Billy West, the minstrel, reopened The Standard, on Halsted Street, yesterday afternoon, with Little Goldie, in The Rocky Mountain Waif. Popular prices and attractions will be the rule.

This is the last week of Marie Tempest and the J. M. Hill Opera Comique company in Smith and De Koven's opera, The Fencing Master, at the Chicago Opera House. The house last night was large. Miss Tempest has recovered her health and now sings at every performance except the Wednesday matinees. The American Extravaganza company is here rehearsing the new Ali Baba, which will be revived in great style next Sunday night. George Ali Baba Bowles says he thinks it will do as well as any hall show in town.

Buffalo Bill's Wild West is coining money afternoon and evening at the arena opposite the Fair grounds, and Nate Salsbury is a happy man. This show is a great favorite with professionals.

Ben M. Giroux, who represents THE MIRROR in a business way in this city, has gone to New York for a few weeks in the interest of the National Printing Company, of Chicago, and I bespeak for him a cordial reception at the hands of my Gotham friends. He is a royal fellow and never uses anything stronger than brunette pop. In his absence George W. Irish, of the Schiller, will handle THE MIRROR advertising here.

Alf. Hayman expects to be back in New York by Thursday next. He says this is too far from the Empire Theatre.

At the Auditorium, the big Kralfy spectacle, America, continues to do a very large business, and new specialties are added constantly.

Our enterprising Southern friend, Colonel Charles Porter De Garmo, has rented Lake Michigan from our government pier to within a mile of Buffalo, and he will let out the waves to good advertisers. His headquarters will be on the entresol floor of Steele Mackaye's Spectatorium.

When Tony Pastor visited the Fair the other day he hired a roller chair and directed the attendant in charge to roll him up to the beauty show. There he remained until the guard put him out when the gates closed.

Managers, agents and other theatrical bric-à-brac now in town are: Al. Morrissey, Sam Harrison, Alf. Hayman, Richard Dorney, Nelse Roberts, George Bowron, Fred. and Henry Berger, George Bowles, Al. Fennessy, Dan McCullough, Larry McCarthy, Spencer Cone and Townsend Percy.

At McVicker's The Black Crook keeps up its big record, and the houses are crowded nightly. To-night's house is a corker.

Annie Pixley, who had a big week in Miss at the Haymarket, said farewell in The Demon's Daughter last night. The house will be closed all week for repairs except Saturday night, when Assistant Manager George A. Fair will take his annual benefit, and Primrose and West's Minstrels will open there next Sunday night.

Old Age and Youth continues to big business at the Madison Street Opera House, as do the minstrels at the Haverly Casino-Eden Musee, and the variety shows at the Lyceum, People's, Vaudeville, Olympic, Park, and at Barlow's and Engel's Pavilions.

At Havlin's yesterday Ada Gray appeared in East Lynne for the umpth time before two large audiences. At the Windsor M. B. Leavitt consolidated his two Spider and Fly shows for a Summer season, with Hattie Harvey and John D. Gilbert, and started in with a brace of big audiences.

There was a fire on the upper floors of Epstean's Dime Museum, near the Schiller, the other night, and several birds and animals were destroyed. The monkeys and the parrots had quite a time.

Mme. Modjeska, Georgie Cayvan, Julia Marlowe and Clara Morris read able papers at the World's Fair Woman's Congress here the other night. How did they happen to overlook Margaret Cline? "BIFF" HALL.

CINCINNATI.

Six Two Theatres Open Now—The Sunday Theatrical Crusade Ended With Not One Victory Achieved.

[*Special to The Mirror.*]

CINCINNATI, May 22.

With all of the theatres save the People's and Harris' closed, the situation is at this date remarkably quite.

Daniel A. Kelly, in The Shadow Detective, opened yesterday at Harris' to an excellent house. Manager Easton calculated on closing his season Saturday, but concluded to continue another week.

The Marie Sanger Royal Burlesque company attracted two large audiences at the People's yesterday. Next week the People's will have the field to itself with the Smith-Maher Athletic and Vaudeville company.

Ray Malcomb, connected with the Her Husband company, brought suit in replevin on Friday to secure her trunk and wardrobe which had been attached on a claim of $89.29 by the Strobridge Lithographing company. It appears that the constable entrusted with the enforcement of the writ not finding the management having sufficient property to attach had levied on the personal effects of the members of the company.

Manager Fred. Whitney of Detroit was in the city on Friday.

The season is on at Latonia and Manager Miles is rejoiced.

No further arrests for Sunday theatricals are contemplated, Judge Gregg having finally decided to dismiss all cases that have accumulated on the police court docket during the past three years. The authorities have not been able to secure a single conviction.

JAMES MCDONOUGH.

BOSTON.

The Golden Wedding Postponed—O'Neill and Willard Change Bills—The Season Nearly Finished.

[*Special to The Mirror.*]

BOSTON, May 22.

The Park has no novelty to-night. Fred. Miller's "unique ballad comedy,"—so it is styled in the advertisements—The Golden Wedding, has been postponed until Saturday night. The company will be extensively reorganized. It will be headed by Jennie Yeamans. The story of the piece deals with the love affairs of the adopted children of a jolly old couple living in the New Hampshire town of Blytheville. It has been arranged that the young couple shall be married on the day of the golden wedding of the old people, and half a dozen other young pairs come to a similar agreement. Just when the weddings are about to take place an old sailor puts in an appearance and proves that the adopted children are brother and sister, children of an old sea captain, who had died leaving them an immense fortune. Although they cannot marry each other, they find substitutes, and the play ends happily.

The revival of The Octoroon, with Annie Clark as Zoe, and Charles Barron as Salem Scudder, with new scenery and acted by the full Grand Opera House stock company, attracted a large audience to-night.

Zoe was never acted better by Miss Clarke and Mr. Barron's Salem Scudder was an admirable performance. James S. Maffitt made the best stage Indian seen here for years. Mark Price's Jacob McCloskey was superb. The settings were very fine.

At the Tremont Mr. Willard makes another change of bill for the last week but one of his engagement here, and appears in The Middleman.

Mr. Willard had the best house in town to-night. His performance of the old potter was great—a fitting climax to a remarkably successful engagement. The cast was fine throughout.

James O'Neill makes a change of play at the Bowdoin Square to-night, and although Fontenelle did a very large business, he replaces it by Monte Cristo, in which he has not been seen here for many years.

Mr. O'Neill's acting as Edmond Dantes and the Count is as striking as ever, and it provoked much enthusiasm. May Dana was excellent as Mercedes. The company was efficient.

This week the season at the Museum will end and the stock company will be a thing of the past. Shore Acres has had a most successful run of fourteen weeks there and it will probably be put on again next season.

The Span of Life was only intended for a week's stay at the Boston, but has been kept on successfully for three weeks. It will only be seen here a few times more and then the house will be closed to open on June 19 with the Equine Paradox.

The new régime at the Howard Athenæum has proved a success. This week the Leonzo Brothers appear in The Dog Spy.

Selbaker's Majestics are at the Palace this week.

Sam T. Jack's Forty Thieves is at the Lyceum.

Lynwood, with Stella Ainsworth in the leading part, is the play of the week at the Grand Museum.

J. H. Bradbury, who has been with Nellie McHenry for the past two seasons, was in town last week, and a reception was given in his honor by his sister, Mrs. E. R. Kellogg.

Captain Charles King, the successful writer of novels of army life, is collaborating on a play with Boston writers. He is coming here to finish it next month.

James A. Herne will undoubtedly be greeted by many of his actor friends when he gives his address on the doctrine of evolution, the land question and other topics in Horticultural Hall, May 28. The lecture is a free one.

Labor Day is to be the time for two events in Boston—the beginning of the run of The Black Crook at the Boston and the production of The Wicklow Postman, by Eugene O'Rourke, at the Globe.

A week from to-night will be bicycle night at the Bowdoin Square, and almost the entire house has been secured already by wheelmen.

A man signing himself David B. Dow has been corresponding with New England managers, giving his address at the Boston. There is no person of that name attached to the house, so Harry M'Glenen says, and he should know. JAY B. BENTON.

CLEVELAND.

An Amateur Minstrel Event—Jerome's Vaudeville Company Disbanded—Warm Weather.

[*Special to The Mirror.*]

CLEVELAND, May 22.

The annual minstrel entertainment of the Cleveland Greys, one of the society events of the year, opened for the week at the Lyceum Theatre to-night, and a crowded house welcomed our crack amateur organization.

The Diamond Breaker, with Etelka Wardell as the heroine, opened at Jacobs' Theatre to-night before a fair audience.

William Jerome's Vaudeville Club was to be the current attraction at the Star. No performance was given, however, either this afternoon or evening. The company has disbanded.

The Cleveland Wheel Club will give their annual minstrel entertainment at the Lyceum next week.

The announcement last week that Fred. Solomon would head the company which is to play at Jacobs' Theatre this Summer, was an error.

The Lyceum will close next week.

The new stock company system at the Bijou is meeting with considerable favor.

"The Carnival of Venice" is the title of this year's spectacle to be presented at Cable Park. The ballet is to be enlarged, and the stage will have new room added to make place for the massive scenery employed.

The heat is intolerable to-night.

W. H. GOODHUE.

PITTSBURG.

The Season Dying—Hail Nearly Causes a Stampede—Other Matters of Interest.

[*Special to The Mirror.*]

PITTSBURG, May 22.

A sweltering, enthusiastic audience took possession of the Bijou to-night, and gave Mark Murphy a reception that will be numbered among the red-letter events of the season. O'Dowd's Neighbors was presented. The advance sale ensures a big week. Next week, A Society Tramp.

The third and last week of the engagement of the Murray and David Opera company began to-night at the Duquesne Theatre. The Queen's Lace Handkerchief was the bill. Lydia Yeamans-Titus is still the magnet.

The Alvin Theatre closed its doors with the ending of the engagement of the Liliputians. The house will reopen on Sept. 4.

Edwin S. Mayo opened at the Grand Opera House to-night in Silver Age. A large audience was present. The engagement is for two weeks.

At Harris' Clara Coleman presented Nora Machree to a good-sized audience. Next week, A Celebrated Case.

Flynn and Sheridan's City Sports Comedy and Specialty company gave a fine performance at the Academy of Music to-night to a crowded house.

A terrible hailstorm came on during the matinee on Saturday, and consternation ruled at all of the theatres here. At the Bijou, where the most damage was done, Manager Gulick, by his coolness and energetic action, saved the large audience from a stampede. Hail as large as walnuts fell for ten minutes—and the loss in damaged sky-lights and globes at the theatres was considerable.

The World's Museum closes in two weeks to make way for the new Palace Theatre.

C. L. Davis closes his season in a few days at Warren, Ohio, and will then return to this city.

On dit that Marie Bell, now with the Murray and David Opera company, will close her season in Buffalo, and accept an offer to sing in a prominent church choir in Boston.

E. J. DONNELLY.

PHILADELPHIA.

A Successful Revival—Comic Opera Flashing—The Ideals Company to be Perpetuated.

[*Special to The Mirror.*]

PHILADELPHIA, May 22.

One of the chief events to-night is the production of Caste at the Girard Avenue, one of the most prosperous of our theatres. Manager Holland plays Eccles, which is one of his most finished personations. E. M. Holland lends brilliancy to the closing days of the season by his acting as Sam Gerridge. Lillian Cleves, Amy Lee, Frank Doane, and Herbert Carr complete the cast. Chain Lightning will be the final bill of the season, opening next Monday.

After a week of Reilly and the 400 and crowded houses, Edward Harrigan revived his famous Mulligan Guards' Ball this evening at the Opera House, and convulsed a great audience. Bartholomew's Equine Paradox comes next Monday for a week.

Richard Stahl's Opera company has scored a substantial success at the Grand, where it is playing to good business. The production of Orpheus and Eurydice is in every respect complete and entertaining. Edwin Stevens does good work, his travesty on Paderewski being very clever. Villa Knox, W. F. Rochester, Ed. Temple and Drew Donaldson are also congenially cast. Prince Methusalem will be revived next Thursday with Annie Meyers in her original part.

Robert Mantell opened a week's engagement at the Park to-night in The Face in the Moonlight. A good-sized house welcomed him. The Park closes Saturday.

Walter Sanford's production, The Power of Gold, is the current attraction at the Empire. A fine house showered applause on the players to-night.

Will. Rising, Louis De Lange and company received a warm welcome at the National, and will doubtless play to big receipts. Both stars are Philadelphians. Tangled Up and Why? were the comedies presented.

Mr. and Mrs. Jay Rial's production of Uncle Tom opened the final week of the season at the People's to-night.

In His Power is the current revival by the popular stock company at Forepaugh's. George Learock and Fannie McIntyre play

the leading parts. Camille will be presented next week.

The Bijou exploited a novelty to-day in the first production of Richard Stahl's little opera, The Merry Cobbler. Some of the music is bright and catchy, and cannot fail to become popular. The book is on the fantastic order, and is quite amusing. Milton Aborn created the leading comedy role, and Marion Chester and Julia Mackay sang the principal female parts.

Sam T. Jack's Eighth Street Theatre has taken a sudden bound into popularity. The May Russell Burlesque company is the current attraction. Creoles come next Monday.

Gray and Stephens company in Vesper Bells at the Standard. The London Gaiety Girls are at the Lyceum.

W. C. Waite will be married on June 15 to Flora Morgan in New York.

Manager C. A. Bradenburgh, of the People's and Museum, goes to Europe the middle of June.

The Gaiety Opera company, at present at the Bijou, have been engaged for a short Summer season at Atlantic City.

The next season of the Broad will open Sept. 11 with Arthur Lloyd, the English comedian, in Our Party.

The excellent company headed by Mrs. John Drew that has been playing The Rivals for the last three weeks will take the road next season as a permanent organization. I learned to-night that the members of the company, with the exception of Maurice Barrymore, have been re-engaged.

In the death of Margaret Burroughs the Forrest Home loses its first inmate. She was admitted in March, 1867. The body was cremated last Thursday.

It is a very warm night—hence audiences of medium size are the rule.

Mr. E. Cholmeley-Jones, late business manager at the Grand and formerly a New York journalist, is conducting a "Vocal Studio and School of Oratorio" here. Mr. Jones has an extensive experience in this line of work. JOHN N. CAVANAGH.

ST. LOUIS.

The Production of Jacinta Last Night —Sothern Plays for a Benefit.

[*Special to The Mirror.*]

ST. LOUIS, May 22.

Lepère and Robyn's Mexican comic opera, Jacinta, the Maid of Manzanillo, was produced to-night for a week's run at the Grand Opera House, under the personal management of John W. Norton, with the following cast:

Delgado	Beaumont Smith
Metepec	R. Payton Carter
Morelos	Robert Dunbar
Miguel	Gwilym Miles
Romualdo	H. N. Poepping
Jacinta	Laura Moore
Inez	Adella Barker
Blanca	Cecile Eissing
Panilla	Olga Howe
Paloma	Clara Allen

A chorus of sixty-five performed excellently, due in no small measure to rehearsals under Mr. Robyn's personal direction. The costumes were specially designed, and the scenery painted by Noxon and Toomey. There are two sets. Act I. representing the Plaza at Manzanillo overlooking the sea; Act II. the Garrison at Colima by Moonlight.

The subject of the opera is Mexican, and the action takes place in Old Mexico during 1823, immediately after the enforced abdication of the ill-fated Emperor Yturbide. The story deals with the loves of Jacinta and Morelos, and subordinately with the love of Miguel for Blanca, Delgado's daughter, a revived love of Inez, the aunt and chaperone of Jacinta, for the Alcalde, and the craving of Metepec for the haughty Inez, serve to keep up interest to the end.

The libretto of William H. Lepere is clever. The lyrics are quite beyond the average put forth in efforts of this nature.

The music of A. G. Robyn is in his best vein. It is melodious and catchy. Jacinta has four brilliant solos; Morelos, the tenor, two; Blanca, the alto, two, and Metepec gets a topical song, "I Wouldn't Do That, Would You?" Besides there are six duets, three trios, a quartette, quintette, and octette, and several choruses. In the second act there is a Mexican danza to the familiar music of Manzanillo. Preceding the second act Mr. Robyn has tried his hand at writing an intermezzo. It is a beautiful passage. The impression created by the first production to-night is that Jacinta possesses the element of success. Mr. Norton was at great pains and expense to engage a capable company. Charles C. Fair, of the Francis Wilson company, acted as stage manager. A very large and fashionable audience was present to-night, with a large advance sale for the rest of the week.

The opera made a hit. The principals are well cast. Laura Moore as Jacinta was charming. She received several encores during the evening. Cecile Eissing, Adella Baker, Olga Howe, and Clara Allen have excellent parts. Robert Dunbar, the tenor, has a fine voice and presence. Beaumont Smith was very funny in a comedy part. R. Payton Carter was equally amusing as Metepec. The chorus was strong and the large orchestra in good form.

At the Olympic Theatre to-night E. H. Sothern presented Captain Lettarblair to a very large audience, it being the occasion of a benefit to Assistant Treasurer Charles E. Woodrow.

The Standard closed last Sunday night after a prosperous season.

The Spencer Opera company that will open at Uhrig's Cave on June 4 arrived in town to-day from New York and will rehearse two weeks.

Carrie Reger, two seasons ago at Schnaider's Garden and for two previous seasons at Uhrig's Cave, is here with the Jacinto company and will again be at the Cave this season.

Dr. Carver plays at Pope's next Sunday afternoon and evening.

Georgia Cayvan went to Chicago by special last Tuesday night after the performance at the Olympic to deliver her address before the Woman's Congress. She returned by special Thursday night.

Harry Brown and William Blaisdell have been engaged as comedians for Schnaider's Garden. W. C. HOWLAND.

A TRIP TO THE CITY.

[*Special to The Mirror.*]

PATERSON, N. J., May 22.—Francis Seymour's farce-comedy, A Trip to the City, was produced here to-night for the first time before a crowded house. The mechanical effects are fine, and they made hits, and so did the following members of the cast: John C. Rice, Arthur Rigby, William C. Andrews, Al. Schean, J. C. Marshall, Samuel J. Curtis, J. Davis, Sadie Connolly, Sally Cohen, Fanny Cohen, Tilly Fox, and the County Fair Quartette. The play has little plot, but it is replete with clever specialty interpolations. John C. Rice and Arthur Rigby deserve special mention. JOHN C. BUSH.

A NOTABLE BANQUET.

Last Thursday evening the Edwin Forrest Lodge of the Order of Friendship held its first annual dinner at the Arena in West Thirty-first Street. The event was in honor of ex-President Louis Aldrich, and it was probably the most successful and the most enjoyable banquet ever given by professionals in this city.

Nearly a hundred members and invited guests sat at the tables. It was a representative gathering of the character, the brains and the strength of the American theatrical profession.

President Edwin Knowles acted as toastmaster. Upon his right sat Mr. Aldrich and upon his left sat A. M. Palmer. Mr. Aldrich had occasion to blush several times during the evening when his personal qualities and his services to the actors' cause were referred to in glowing terms.

When the cigars were lighted President Knowles in a brief speech welcomed the Order's guests and recapitulated Mr. Aldrich's successful efforts in founding the Edwin Forrest Lodge and in assisting in bringing it to its present wide sphere of power and usefulness. Mr. Aldrich, when he arose to reply, was greeted with hearty cheers and prolonged applause. He modestly disclaimed credit for the work attributed to him. "All that I am," he said, "and all that I have I owe to actors; and whatever I have been able to do in return is not only a privilege but a duty." He spoke simply and feelingly, and finished by presenting a jeweled badge to President Knowles in behalf of the Lodge.

M. J. Pickering, of Philadelphia, was expected to respond to the toast of "Shakespeare Lodge" but he was unable to be present and J. B. Roberts, the veteran tragedian, acted as his substitute. Mr. Roberts made an earnest and entertaining speech in which he touched upon the changes that had come over the profession since his youthful days and that had been, in his opinion, all for the profession's good.

Mr. Palmer spoke for "The American Managers." He dwelt upon the difficulties confronting the managers at every point, and he made a strong plea for the unification of managerial interests. He drew attention to the fact that the interests of the manager and the actor are in many respects identical, and he urged actors to regard their employers in a friendly light. Mr. Palmer asserted that the actor and the manager are the creatures of the public. The hope for a higher standard of art rests in the public, whence comes every demand that the theatre is called upon to supply. He paid a hearty tribute to Mr. Aldrich's character as a man and as a worker in the best interests of the profession.

Roland Reed, in an extremely humorous and witty speech, told what he knew about one-night stands, and what the banquetters did not know about them when Mr. Reed finished was not worth knowing. His anecdotes, sallies and shots at the rural managers kept the tables in an almost continuous roar of laughter.

F. F. Mackay responded to "The A. O. O. F." in a masterly manner, tracing the progress of the order from its small beginning in the 40's down to to-day. It was a lucid and instructive history. Mr. Mackay digressed from his subject to pay homage in a burst of enthusiastic eloquence to the genius of Forrest.

General J. H. Warwick, one of the oldest of living professionals, gave some "Reminiscences of the Palmy Days." General Warwick, who is a hale old gentleman, poured from the capacious storehouse of his memory a flood of mellow recollections. He told a number of good stories and made several witty observations on timely subjects.

Milton Nobles spoke to the toast of "The Actor Manager." He described the changes that have been worked by the combination system during the past two decades. He explained the entrance and growth of the shrewd man of affairs and the corresponding shrinkage of the actor-manager. He advised actors—young actors especially—to devote themselves either to business or to art, but in no case to mix the two. "Choose," he said, "between the mart and the temple."

Stuart Robson, who was to have spoken on "The Actor," was obliged to leave the dining hall on account of illness, and W. R. Hayden presented his excuses.

The affair was one long to be remembered by those fortunate enough to be present. Messrs. Gurney and Murray of the Reception Committee, contributed greatly to the pleasure of the evening. An annual banquet of the order will be a fixed event hereafter.

Among those present were:

Henry E. Sandford, George Robinson, Alexander Fisher, E. B. Jack, William C. Andrews, E. B. Tilton, Lester Gurney, Charles Abbott, Adolph Bernard, Al. Hayman, Harrison Grey Fiske, Walter C. Kelly, A. P. Stull, John Paul, Jerry Taylor, General George W. Gile, John Eisler, Eugene Jepson, Walter Fessler, Charles Mackay, Harry Hawk, Palmer Collins, Frederic Backus, Joseph Wilks, Walter B. Woodall, Carl A. Haswin, E. L. Snader, Frank W. Sanger, J. Duke Murray, Frank A. Lyon, E. J. Hassan, Col. Prentice Ingraham, Sheridan Tupper, Jesse Williams, Clay Greene, Archibald Cowper, John Malone, William H. Spencer, Frank Burbeck, Frank Wills, Frank L. Davis, William F. Clifton, William Young, Theodore Bromley, Frank McKee, Joseph Murphy, Charles H. Thayer, Edwin C. Jepson, Augustus Pitou, William Courtleigh, Daniel Gilfeather, Digby Bell, Glen MacDonough, E. F. Nash, Charles Welles, John Sutherland, M. J. Jordan, Charles H. Bradshaw, Otis Skinner, William Harden, George D. MacIntyre, George Woodward, William Verance, Logan Paul, Thomas McGrath, Dr. Colin McDougall, Dr. Thomas Brennan, H. L. Horton, William F. Owens, Jesse Crocheron, Clarence Handyside, Col. James W. Auten, and Jefferson De Angelis.

NESTOR LENNON INDIGNANT.

Nestor Lennon, leading man of the Black Crook company, which closed its season last week, is very indignant. He does not say much about it; he is simply nursing his wrath. He ventures the remark, however, that whenever he sees Alfred H. Cohen, otherwise known as Alan Dale, a dramatic writer for the *Evening World* and *Music and Drama*, there will be an interesting contretemps.

Said Mr. Lennon to a MIRROR reporter: "Cohen has published two disgusting articles concerning me in *Music and Drama*. One of them was headed 'Lennon and His Freshness.' Then there was a picture of a girl, scantily attired, of the kind you see in a café chantant. It was labeled: 'Lennon Thinks She's His.' I was represented as talking to a Frenchman and Eglantine, the French split-dancer, of the Black Crook company. The scene was the Figaro restaurant. By the way, I never go to the Figaro. The Frenchman was made to say some outrageous things about Eglantine and myself, to which I nod suggestively and the Frenchman replies that he is the girl's husband.

"I understand that Blakely Hall is the editor of the paper. I wrote a letter of protest to him to which he replied that I, as a man of the world, should not mind Cohen's paragraphs. Now, I don't object to honest criticism or to comment on facts, but I don't intend to put up with vile articles implicating me with scenes that never took place.

"I began proceedings for libel against *Music and Drama*, but my lawyer told me that the paper is insolvent, and I desisted.

"I ask THE MIRROR, however, as a paper that invariably befriends and upholds the actor, if it is not about time this sort of assault upon members of the theatrical profession were ended."

KRAUSS DEFENDS THE IMPERIAL.

A story was printed in Monday's papers to the effect that Charles Stewart, an actor of the Julia Marlowe company, and a reporter named White, of the *World*, were beaten and "bounced" from the Imperial Music Hall shortly before midnight on Saturday. It was said that the attack was unwarranted and that Frank Connelly, the business manager of the Imperial, sided with the men ejected and accordingly resigned his position.

George J. Krauss, the proprietor of the Imperial, said yesterday:

"I shall be grateful if THE DRAMATIC MIRROR will publish a statement from me as to the facts in the case. In the first case Frank Connolly never was the business manager of the Imperial; he was engaged as press agent. The statement that he resigned immediately after the alleged row is untrue. Two hours before the time of the difficulty I had requested his resignation. In his resignation he said that he gave up his place because season tickets he gave to city and dramatic editors were not honored by me.

"Now, that is nonsense. I never refuse admission to theatrical writers or newspaper men in good standing. But I did object to admitting Connelly's gang of cheap actors and members of a club of his, for the reason that they had no right to passes. Furthermore, Connelly was engaged with the positive understanding that all free-list tickets must be countersigned by me.

"Stewart and White used vulgar and vile language at my theatre on Saturday night. My officers asked them to desist and they swore at him. They were finally ejected from the building, but they were not injured in anyway.

"I carry on my business in a legitimate, orderly and respectable way. Thousands can testify to this. White, the reporter, was disorderly in Engel's restaurant on Wednesday and was seen to strike a coachman. That illustrates the character of the man."

There are always two sides to a story.

POWERS GOING ABROAD.

A MIRROR reporter met James T. Powers at the Hotel Vendome. "We close season this week," said the comedian. "I shall sail for England shortly. My wife will accompany me. She has been quite ill, but is better. We will stop in London and then go on to Paris.

"I'm going over to see a man—not the kind you see between the acts, but a French dramatist. He and I have been corresponding about a play he has got mapped out for me. As we can't read each other's letters I thought I had better see him. I won't tell you his name, for I have an engagement in half an hour.

"Then I have a new play—not named yet—only one act. It's by a man in Boston—not John L. By the way, the report that I have bought all the plays left in the safe of the Theatre of Arts and Letters is unfounded. I may play Walker, London—the piece John L. Toole made a hit in.

"Tour's booked. It begins Sept. 25 in Pennsylvania. Then go South."

A BUSY DAY'S SEASON.

Harry Crandall and his comedians in A Busy Day closed a very successful season of forty weeks in Pittsburg. Mr. Crandall will open his second season on Sept. 4, with the play entirely rewritten, new music, new scenery, etc. The tour is already booked solid.

LAURENT HOWARD'S BENEFIT.

Laurent Howard, of the Bedford Avenue Theatre, Brooklyn, is the youngest manager in that city, yet is one of the most enterprising and most popular. Although he is not yet thirty-eight years old, his theatrical experience extends back to 1870. At the age of fifteen he made his first public bow at the Academy of Music, New York, as the contralto soloist of the Philharmonic Society. For a time he was with Kelly and Leon's Minstrels, but he left this company to become a soloist in Trinity Church. In 1875-6 Mr. Howard was with J. S. Berger's company, and after an engagement with Hutchinson's Circus, he appeared with Billy Howard as the Howard Brothers, clog dancers and comedians. Later as a member of the team of Howard and Sanford, he was widely known as a Dutch character comedian. After four years in this partnership, Mr. Howard became a manager, operating in Montreal, Ottawa and other Canadian cities, St. Augustine, Fla., and later in Brooklyn, where he is prosperous and well esteemed. On May 30 he will enjoy a benefit organized by many of his friends.

VIEWS OF BOOKS.

"The Death of the Discoverer," by Willis Steell Hillier. Murray and Company, New York and Philadelphia.

This little drama, involving four characters, deals with the fabled love of Columbus and one Doña Beatrice Enriques, and tells the story of his return, stricken with years, to find her still faithful and their son grown, and of the miseries of the closing hours of the great voyager's life. There is nothing dramatic in the effort, and it has but an episodic historical interest. It is formulated in weak blank verse, marred by strained uses of words and much of it made unintelligible by atrocious punctuation.

"Napoleon," a drama, by Richmond Sheffield Dement. Knight, Leonard and Company, Chicago.

THE MIRROR has received what is called a "reading edition" of this work, typographically elegant, neatly bound, and enriched with several excellent reproductions of famous pictures, among them "The Coronation," "Fontainebleau," "Waterloo," and "France, Adieu." Many attempts have been made to put in dramatic form this perhaps most dramatic of modern human figures. The subject, however, is not one that lends itself to any hand but that of great genius, and failure has thus far signalized every such effort. If a Shakespeare were to rise and grasp the matter, the manner and the result would be different. But it does not seem that a lesser mind could add to the great effigies of the theatre the figure of Napoleon. Mr. Dement's work is by no means dramatically satisfying. The author brings to the subject enthusiasm—his conception of Napoleon is one of idealization—and he has seized several of the almost innumerable crises in the great man's life for illustration of his character as he understands it. The inutility of the drama for actual representation is shown in the scenic division of the work. In seven acts there are no less than twenty-six scenes. This will also indicate the sketchy character of the story. For such a subject and such a spectacle, too, there is great lack of force in climax, and there is necessarily an enlargement of minor episodes and a dilation of minor personages at the expense of greater ones in order to give semblance of structural symmetry. Mr. Dement employs some thirty characters in dialogue, and for purposes of military pomp and ecclesiastical display brings in almost as many more in dumb show. This pretentious peopling of the play, with its haste of scenic transition, but emphasizes the general weakness of the more integral execution of connecting and explaining events and character. There are defects of fact as to the man Napoleon and the woman Josephine, but in story and drama, as in poetry, license is always permitted when time has intervened between subject and treatment. The drama is written in blank verse. In his preface to "The Revolt of Islam," Shelley explained his adoption of the stanza of Spenser on the theory that there was "no shelter for mediocrity" in this sublimer machinery of the greater poets. There are many later men who rush in where Shelley dared not tread. Mr. Dement's blank verse is at times graceful, forceful and effective. But he has conned Shakespeare and the lesser poets receptively, and it is not in its stronger touches original. In many places it is so palpably imitative as to distract the mind from Mr. Dement's subject. And yet it is by no means Shakespearean blank verse. To the reader, to the student, and particularly to the collector of Napoleonic matter, this drama is nevertheless interesting.

"The Tuxedo Reciter." Compiled and arranged by Frank McHale. New York: Excelsior Publishing House, 1893.

This is a collection of poems, suitable for recitation on the platform or in the drawing-room. While there are several old friends among the contents—such as "Asleep at the Switch," "The Dandy Fifth," "Lasca," and "The Lifeboat,"—the major portion of the selections are new and admirably adapted to the purposes of the publication. Among the authors drawn upon are James Whitcomb Riley, Eugene Field, Will Carleton, John Habberton, Joaquin Miller, and George R. Sims. Three selections by Albert Hardy, editor of *Godey's Magazine*, are among the most delightful in the volume. The book is well printed and attractively bound.

TELEGRAPHIC NEWS.

The Regular Season Rapidly Drawing to an End.

THEATRES CLOSING UNTIL FALL.

But a Goodly Number of Summer Attractions in Prospect.

ALL THE NEWS AND GOSSIP

"Biff's" Bright Chicago Chronicle—Notes on Numerous Theatrical Side-Issues—Tony Pastor's Good Taste—De Garmo's Latest Scheme—New Shows Quickly Multiplying in the World's Fair City.

[*Special Dispatch to The Mirror.*]

CHICAGO, May 22.

Every train that enters this town now is dumping great crowds of visitors, and I firmly believe, in my optimistic, Japanese way that the theatres will get their share of them. Daly's first week at Hooley's was very satisfactory, and you know it is hard work to get the rurals to give up $2 for a seat. Tony Pastor turns people away at every performance. Corinne is filling the Alhambra nightly, and Fantasma is breaking the record at the Academy. Two more new houses open up this week, and the managers will make a good fight for patronage, anyway.

The Daly company began its second week at Hooley's to-night with a fine revival of Twelfth Night before a large and fashionable audience. Ada Rehan owns Chicago, practically, and if she wants the Fair she can have it. When "Uncle Dick" Hooley saw her as Julia in The Hunchback the other night he plucked his white beard and said to me: "I wish that bright Irishman, Sheridan Knowles, could have lived to see this Limerick girl play his Julia." Twelfth Night will run all this week, and the third and last week of the Daly engagement will be given up to Dollars and Sense, Love in Tandem, and A Night Off. We are disappointed in Drew's successor, Alfred Bouchier. He is prettier than John, but he hasn't his curves. After Daly comes Willard for nine weeks.

Lillian Russell had a big house at the Columbian to-night, opening her sixteen weeks' engagement in La Cigale, which was enjoyed. She will take her ease here this Summer, having rented John B. Jeffreys' house, in a fashionable Southside neighborhood, and brought on her horses and carriages.

Alf. Hayman, the man who broke the bank at Monte Carlo, and general manager for Charles Frohman, is here at the Schiller with Sam Harrison, the infanta, arranging for The Girl I Left Behind Me at the Schiller next Monday. Alf's boon companion here is Billy Pinkerton, who never sleeps, and strangers who see Alf. with him think he is some new crook.

Charles Frohman's Comedians have made a hit in The Sportsman at the Schiller, by the way, and it will be continued through the second and last week of the engagement, which opened to-night with a good house.

I see that you people do not know who could receive the Infanta Eulalia properly. Let me suggest the only man for the job—"His Cuffs," Tommy Shea, of the Empire Theatre.

In that pleasing little work of fiction written under my picture in last week's MIRROR I was charged with being the friend of the business manager and the advance agent. Will you kindly amend this by inserting the word "treasurer." I want to place myself on record as favoring the man who owns the show.

Comedian Joseph Holland had a readable autograph article on the Lambs' Club in the *Sunday Post* yesterday. He and his wicked old side partner, Mike Kennedy, will be guests at the Forty Club's last dinner of the season at the Wellington to-morrow evening. Others expected are the Duke of Veragua, Alf. Hayman, Sol Smith Russell, Clyde Fitch, Tony Pastor and other celebrities.

Russell and Fitch are still working night and day, by the way, on the latter's new comedy for the former, April Weather, which will have its first production on any stage at the Grand next Monday night. Last evening Kidder's Peaceful Valley began its final week before a good audience.

We understand that Frank Columbus Moynihan, now with Archie Boyd in The Old Homestead, has signed for the Summer here with Lady Aberdeen to play the part of Constable Dwyer in the Irish village at the World's Fair. He has a world-wide reputation for playing Irish policemen.

Tony Denier, Jr., has announced the following additional appointments for the staff and company of his proposed New York theatre: Scenic artist, Joseph Hart; director of music, Sherman Wilcox; first old man, George Archer; second old man, Gerald Griffin; treasurer, Alf. Johnson.

We were more than pleased here to learn that John E. McWade, the popular baritone, had signed with Al. Canby and Francis Wilson for the big New York revival of Erminie this Fall. He will sing the role of the Marquis, and I will wager that in his solo, "Off to Glory the Soldier Goes," he will lift you from your chairs. He is now in St. Louis, managing the Summer season of the Reed Opera company at Schnider's Garden, and goes to New York for "talent" in a few days.

Spencer Cone is now connected with the management of the English Military Tournament at "Tattersall's" here. The other night when the electric lights went out in the place Spencer simply took off his hat and the show proceeded as usual. Business at "Tattersall's" is big.

The Trocadero has been so successful in Battery D Armory that a "grotto" with vaudeville and lager is to be opened in the Second Regiment Armory next door. New shows are springing up on every hand. The new Empire Theatre, opposite the Haymarket, opens next Thursday evening with A. Y. Pearson's production of She, and J. C. West, a brother of Billy West, the minstrel, reopened The Standard, on Halsted Street, yesterday afternoon, with Little Goldie, in The Rocky Mountain Waif. Popular prices and attractions will be the rule.

This is the last week of Marie Tempest and the J. M. Hill Opera Comique company in Smith and De Koven's opera, The Fencing Master, at the Chicago Opera House. The house last night was large. Miss Tempest has recovered her health and now sings at every performance except the Wednesday matinees. The American Extravaganza company is here rehearsing the new Ali Baba, which will be revived in great style next Sunday night. George Ali Baba Bowles says he thinks it will do as well as any hall show in town.

Buffalo Bill's Wild West is coining money afternoon and evening at the arena opposite the Fair grounds, and Nate Salsbury is a happy man. This show is a great favorite with professionals.

Ben M. Giroux, who represents THE MIRROR in a business way in this city, has gone to New York for a few weeks in the interest of the National Printing Company, of Chicago, and I bespeak for him a cordial reception at the hands of my Gotham friends. He is a royal fellow and never uses anything stronger than brunette pop. In his absence George W. Irish, of the Schiller, will handle THE MIRROR advertising here.

Alf. Hayman expects to be back in New York by Thursday next. He says this is too far from the Empire Theatre.

At the Auditorium, the big Kraffy spectacle, America, continues to do a very large business, and new specialties are added constantly.

Our enterprising Southern friend, Colonel Charles Porter De Garmo, has rented Lake Michigan from our government pier to within a mile of Buffalo, and he will let out the waves to good advertisers. His headquarters will be on the entresol floor of Steele Mackaye's Spectatorium.

When Tony Pastor visited the Fair the other day he hired a roller chair and directed the attendant in charge to roll him up to the beauty show. There he remained until the guard put him out when the gates closed.

Managers, agents and other theatrical bric-à-brac now in town are: Al. Morrissey, Sam Harrison, Alf. Hayman, Richard Dorney, Nelse Roberts, George Bowron, Fred. and Henry Berger, George Bowles, Al. Fennessy, Dan McCullough, Larry McCarthy, Spencer Cone and Townsend Percy.

At McVicker's The Black Crook keeps up its big record, and the houses are crowded nightly. To-night's house is a corker.

Annie Pixley, who had a big week in Miss at the Haymarket, said farewell in The Demon's Daughter last night. The house will be closed all week for repairs except Saturday night, when Assistant Manager George A. Fair will take his annual benefit, and Primrose and West's Minstrels will open there next Sunday night.

Old Age and Youth continues to big business at the Madison Street Opera House, as do the minstrels at the Haverly Casino-Eden Musee, and the variety shows at the Lyceum, People's, Vaudeville, Olympic, Park, and at Barlow's and Engel's Pavilions.

At Havlin's yesterday Ada Gray appeared in East Lynne for the umpth time before two large audiences. At the Windsor M. B. Leavitt consolidated his two Spider and Fly shows for a Summer season, with Hattie Harvey and John D. Gilbert, and started in with a brace of big audiences.

There was a fire on the upper floors of Epstean's Dime Museum, near the Schiller, the other night, and several birds and animals were destroyed. The monkeys and the parrots had quite a time.

Mme. Modjeska, Georgie Cayvan, Julia Marlowe and Clara Morris read able papers at the World's Fair Woman's Congress here the other night. How did they happen to overlook Margaret Cline? "BIFF" HALL.

CINCINNATI.

Two Theatres Open Sun—The Sunday Theatrical Crusade Ended With Not One Victory Achieved.

[*Special to The Mirror.*]

CINCINNATI, May 22.

With all of the theatres save the People's and Harris' closed, the situation is at this date remarkably quite.

Daniel A. Kelly, in The Shadow Detective, opened yesterday at Harris' to an excellent house. Manager Easton calculated on closing his season Saturday, but concluded to continue another week.

The Marie Sanger Royal Burlesque company attracted two large audiences at the People's yesterday. Next week the People's will have the field to itself with the Smith-Misher Athletic and Vaudeville company.

Ray Malcomb, connected with the Her Husband company, brought suit in replevin on Friday to secure her trunk and wardrobe which had been attached on a claim of $89.29 by the Strobridge Lithographing company. It appears that the constable entrusted with the enforcement of the writ not finding the management having sufficient property to attach had levied on the personal effects of the members of the company.

Manager Fred. Whitney of Detroit was in the city on Friday.

The season is on at Latonia and Manager Miles is rejoiced.

No further arrests for Sunday theatricals are contemplated, Judge Gregg having finally decided to dismiss all cases that have accumulated on the police court docket during the past three years. The authorities have not been able to secure a single conviction.

JAMES MCDONOUGH.

BOSTON.

The Golden Wedding Postponed—O'Neill and Willard Change Bills—The Season Nearly Finished.

[*Special to The Mirror.*]

BOSTON, May 22.

The Park has no novelty to-night. Fred. Miller's "unique ballad comedy."—so it is styled in the advertisements—The Golden Wedding, has been postponed until Saturday night. The company will be extensively reorganized. It will be headed by Jennie Yeamans. The story of the piece deals with the love affairs of the adopted children of a jolly old couple living in the New Hampshire town of Blytheville. It has been arranged that the young couple shall be married on the day of the golden wedding of the old people, and half a dozen other young pairs come to a similar agreement. Just when the weddings are about to take place an old sailor puts in an appearance and proves that the adopted children are brother and sister, children of an old sea captain, who had died leaving them an immense fortune. Although they cannot marry each other, they find substitutes, and the play ends happily.

The revival of The Octoroon, with Annie Clark as Zoe, and Charles Barron as Salem Scudder, with new scenery and acted by the full Grand Opera House stock company, attracted a large audience to-night.

Zoe was never acted better by Miss Clarke and Mr. Barron's Salem Scudder was an admirable performance. James S. Maffitt made the best stage Indian seen here for years. Mark Price's Jacob McCloskey was superb. The settings were very fine.

At the Tremont Mr. Willard makes another change of bill for the last week but one of his engagement here, and appears in The Middleman.

Mr. Willard had the best house in town to-night. His performance of the old potter was great—a fitting climax to a remarkably successful engagement. The cast was fine throughout.

James O'Neill makes a change of play at the Bowdoin Square to-night, and although Fontenelle did a very large business, he replaces it by Monte Cristo, in which he has not been seen here for many years.

Mr. O'Neill's acting as Edmond Dantes and the Count is as striking as ever, and it provoked much enthusiasm. May Dana was excellent as Mercedes. The company was efficient.

This week the season at the Museum will end and the stock company will be a thing of the past. Shore Acres has had a most successful run of fourteen weeks there and it will probably be put on again next season.

The Span of Life was only intended for a week's stay at the Boston, but has been kept on successfully for three weeks. It will only be seen here a few times more and then the house will be closed to open on June 19 with the Equine Paradox.

The new régime at the Howard Athenæum has proved a success. This week the Leonzo Brothers appear in The Dog Spy.

Selbaker's Majestics are at the Palace this week.

Sam T. Jack's Forty Thieves is at the Lyceum.

Lynwood, with Stella Ainsworth in the leading part, is the play of the week at the Grand Museum.

J. H. Bradbury, who has been with Nellie McHenry for the past two seasons, was in town last week, and a reception was given in his honor by his sister, Mrs. E. R. Kellogg.

Captain Charles King, the successful writer of novels of army life, is collaborating on a play with Boston writers. He is coming here to finish it next month.

James A. Herne will undoubtedly be greeted by many of his actor friends when he gives his address on the doctrine of evolution, the land question and other topics in Horticultural Hall, May 28. The lecture is a free one.

Labor Day is to be the time for two events in Boston—the beginning of the run of The Black Crook at the Boston and the production of The Wicklow Postman, by Eugene O'Rourke, at the Globe.

A week from to-night will be bicycle night at the Bowdoin Square, and almost the entire house has been secured already by wheelmen.

A man signing himself David B. Dow has been corresponding with New England managers, giving his address at the Boston. There is no person of that name attached to the house, so Harry M'Glenen says, and he should know. JAY R. BENTON.

CLEVELAND.

An Amateur Minstrel Event—Jerome's Vaudeville Company Disbanded—Warm Weather.

[*Special to The Mirror.*]

CLEVELAND, May 22.

The annual minstrel entertainment of the Cleveland Greys, one of the society events of the year, opened for the week at the Lyceum Theatre to-night, and a crowded house welcomed our crack amateur organization.

The Diamond Breaker, with Etelka Wardell as the heroine, opened at Jacobs' Theatre to-night before a fair audience.

William Jerome's Vaudeville Club was to be the current attraction at the Star. No performance was given, however, either this afternoon or evening. The company has disbanded.

The Cleveland Wheel Club will give their annual minstrel entertainment at the Lyceum next week.

The announcement last week that Fred. Solomon would head the company which is to play at Jacobs' Theatre this Summer, was an error.

The Lyceum will close next week.

The new stock company system at the Bijou is meeting with considerable favor.

"The Carnival of Venice" is the title of this year's spectacle to be presented at Cable Park. The ballet is to be enlarged, and the stage will have new room added to make place for the massive scenery employed.

The heat is intolerable to-night.

W. H. GOODYEAR.

PITTSBURG.

The Season Dying—Hail Nearly Causes a Stampede—Other Matters of Interest.

[*Special to The Mirror.*]

PITTSBURG, May 22.

A sweltering, enthusiastic audience took possession of the Bijou to-night, and gave Mark Murphy a reception that will be numbered among the red-letter events of the season. O'Dowd's Neighbors was presented. The advance sale ensures a big week. Next week, A Society Tramp.

The third and last week of the engagement of the Murray and David Opera company began to-night at the Duquesne Theatre. The Queen's Lace Handkerchief was the bill. Lydia Yeamans-Titus is still the magnet.

The Alvin Theatre closed its doors with the ending of the engagement of the Liliputians. The house will reopen on Sept. 4.

Edwin S. Mayo opened at the Grand Opera House to-night in Silver Age. A large audience was present. The engagement is for two weeks.

At Harris' Clara Coleman presented Nora Machree to a good-sized audience. Next week, A Celebrated Case.

Flynn and Sheridan's City Sports Comedy and Specialty company gave a fine performance at the Academy of Music to-night to a crowded house.

A terrible hailstorm came on during the matinee on Saturday, and consternation ruled at all of the theatres here. At the Bijou, where the most damage was done, Manager Gulick, by his coolness and energetic action, saved the large audience from a stampede. Hail as large as walnuts fell for ten minutes—and the loss in damaged sky-lights and globes at the theatres was considerable.

The World's Museum closes in two weeks to make way for the new Palace Theatre.

C. L. Davis closes his season in a few days at Warren, Ohio, and will then return to this city.

On dit that Marie Bell, now with the Murray and David Opera company, will close her season in Buffalo, and accept an offer to sing in a prominent church choir in Boston.

E. J. DONNELLY.

PHILADELPHIA.

A Successful Revival—Comic Opera Thriving—The Rivals Company to be Perpetuated.

[*Special to The Mirror.*]

PHILADELPHIA, May 22.

One of the chief events to-night is the production of Coste at the Girard Avenue, one of the most prosperous of our theatres. Manager Holland plays Eccles, which is one of his most finished personations. E. M. Holland lends brilliancy to the closing days of the season by his acting as Sam Gerridge. Lillian Cleves, Amy Lee, Frank Doane, and Herbert Carr complete the cast. Chain Lightning will be the final bill of the season, opening next Monday.

After a week of Reilly and the 400 and crowded houses, Edward Harrigan revived his famous Mulligan Guards' Ball this evening at the Opera House, and convulsed a great audience. Bartholomew's Equine Paradox comes next Monday for a week.

Richard Stahl's Opera company has scored a substantial success at the Grand, where it is playing to good business. The production of Orpheus and Eurydice is in every respect complete and entertaining. Edwin Stevens does good work, his travesty on Paderewski being very clever. Villa Knox, W. F. Rochester, Ed. Temple and Drew Donaldson are also congenially cast. Prince Bethusalem will be revived next Thursday with Annie Meyers in her original part.

Robert Mantell opened a week's engagement at the Park to-night in The Face in the Moonlight. A good-sized house welcomed him. The Park closes Saturday.

Walter Sanford's production, The Power of Gold, is the current attraction at the Empire. A fine house showered applause on the players to-night.

Will. Rising, Louis De Lange and company received a warm welcome at the National, and will doubtless play to big receipts. Both stars are Philadelphians. Tangled Up and Why? were the comedies presented.

Mr. and Mrs. Jay Rial's production of Uncle Tom opened the final week of the season at the People's to-night.

In His Power is the current revival by the popular stock company at Forepaugh's. George Learock and Fannie McIntyre play

the leading parts. Camille will be presented next week.

The Bijou exploited a novelty to-day in the first production of Richard Stahl's little opera, The Merry Cobbler. Some of the music is brisk and catchy, and cannot fail to become popular. The book is on the fantastic order, and is quite amusing. Milton Aborn created the leading comedy role, and Marion Chester and Julia Mackay sang the principal female parts.

Sam T. Jack's Eighth Street Theatre has taken a sudden bound into popularity. The May Russell Burlesque company is the current attraction. Creoles come next Monday.

Gray and Stephens company in Vesper Bells at the Standard. The London Gaiety Girls are at the Lyceum.

W. C. Waite will be married on June 15 to Flora Morgan in New York.

Manager C. A. Bradenburgh, of the People's and Museum, goes to Europe the middle of June.

The Gaiety Opera company, at present at the Bijou, have been engaged for a short Summer season at Atlantic City.

The next season of the Broad will open Sept. 11 with Arthur Lloyd, the English comedian, in Our Party.

The excellent company headed by Mrs. John Drew that has been playing The Rivals for the last three weeks will take the road next season as a permanent organization. I learned to-night that the members of the company, with the exception of Maurice Barrymore, have been re-engaged.

In the death of Margaret Burroughs the Forrest Home loses its first inmate. She was admitted in March, 1867. The body was cremated last Thursday.

It is a very warm night—hence audiences of medium size are the rule.

Mr. E. Cholmeley-Jones, late business manager at the Grand and formerly a New York journalist, is conducting a "Vocal Studio and School of Oratorio" here. Mr. Jones has an extensive experience in this line of work. JOHN N. CAVANAGH.

ST. LOUIS.

The Production of Jacinta Last Night —Authors Plays for a Benefit.

[*Special to The Mirror.*]

ST. LOUIS, May 22.

Lepère and Robyn's Mexican comic opera, Jacinta, the Maid of Manzanillo, was produced to-night for a week's run at the Grand Opera House, under the personal management of John W. Norton, with the following cast:

Delgado	Beaumont Smith
Metepec	R. Payton Carter
Morelos	Robert Dunbar
Miguel	Gwilym Miles
Romualdo	H. N. Poepping
Jacinta	Laura Moore
Inez	Adella Barker
Blanca	Cecile Eissing
Panilla	Olga Howe
Paloma	Clara Allen

A chorus of sixty-five performed excellently, due in no small measure to rehearsals under Mr. Robyn's personal direction. The costumes were specially designed, and the scenery painted by Noxon and Toomey. There are two sets: Act I. representing the Plaza at Manzanillo overlooking the sea; Act II. the Garrison at Colima by Moonlight.

The subject of the opera is Mexican, and the action takes place in Old Mexico during 1823, immediately after the enforced abdication of the ill-fated Emperor Yturbide. The story deals with the loves of Jacinta and Morelos, and subordinately with the love of Miguel for Blanca, Delgado's daughter, a revived love of Inez, the aunt and chaperone of Jacinta, for the Alcalde, and the craving of Metepec for the haughty Inez, serve to keep up interest to the end.

The libretto of William H. Lepere is clever. The lyrics are quite beyond the average put forth in efforts of this nature.

The music of A. G. Robyn is in his best vein. It is melodious and catchy. Jacinta has four brilliant solos; Morelos, the tenor, two; Blanca, the alto, two, and Metepec gets a topical song, "I Wouldn't Do That, Would You?" Besides there are six duets, three trios, a quartette, quintette, and octette, and several choruses. In the second act there is a Mexican danza to the familiar music of Manzanillo. Preceding the second act Mr. Robyn has tried his hand at writing an intermezzo. It is a beautiful passage. The impression created by the first production to-night is that Jacinta possesses the element of success. Mr. Norton was at great pains and expense to engage a capable company. Charles C. Fair, of the Francis Wilson company, acted as stage manager. A very large and fashionable audience was present to-night, with a large advance sale for the rest of the week.

The opera made a hit. The principals are well cast. Laura Moore as Jacinta was charming. She received several encores during the evening. Cecile Eissing, Adella Baker, Olga Howe, and Clara Allen have excellent parts. Robert Dunbar, the tenor, has a fine voice and presence. Beaumont Smith was very funny in a comedy part. R. Payton Carter was equally amusing as Metepec. The chorus was strong and the large orchestra in good form.

At the Olympic Theatre to-night E. H. Sothern presented Captain Lettarblair to a very large audience, it being the occasion of a benefit to Assistant Treasurer Charles E. Woodrow.

The Standard closed last Sunday night after a prosperous season.

The Spencer Opera company that will open at Uhrig's Cave on June 4 arrived in town to-day from New York and will rehearse two weeks.

Carrie Reger, two seasons ago at Schnaider's Garden and for two previous seasons at Uhrig's Cave, is here with the Jacinto company and will again be at the Cave this season.

Dr. Carver plays at Pope's next Sunday afternoon and evening.

Georgia Cayvan went to Chicago by special last Tuesday night after the performance at the Olympic to deliver her address before the Woman's Congress. She returned by special Thursday night.

Harry Brown and William Blaisdell have been engaged as comedians for Schnaider's Garden. W. C. HOWLAND.

A TRIP TO THE CITY.

[*Special to The Mirror.*]

PATERSON, N. J., May 22.—Francis Seymour's farce-comedy, A Trip to the City, was produced here to-night for the first time before a crowded house. The mechanical effects are fine, and they made hits, and so did the following members of the cast: John C. Rice, Arthur Rigby, William C. Andrews, Al. Schean, J. C. Marshall, Samuel J. Curtis, J. Davis, Sadie Connolly, Sally Cohen, Fanny Cohen, Tilly Fox, and the County Fair Quartette. The play has little plot, but it is replete with clever specialty interpolations. John C. Rice and Arthur Rigby deserve special mention. JOHN C. BUSH.

A NOTABLE BANQUET.

Last Thursday evening the Edwin Forrest Lodge of the Order of Friendship held its first annual dinner at the Arena in West Thirty-first Street. The event was in honor of ex-President Louis Aldrich, and it was probably the most successful and the most enjoyable banquet ever given by professionals in this city.

Nearly a hundred members and invited guests sat at the tables. It was a representative gathering of the character, the brains and the strength of the American theatrical profession.

President Edwin Knowles acted as toastmaster. Upon his right sat Mr. Aldrich and upon his left sat A. M. Palmer. Mr. Aldrich had occasion to blush several times during the evening when his personal qualities and his services to the actors' cause were referred to in glowing terms.

When the cigars were lighted President Knowles in a brief speech welcomed the Order's guests and recapitulated Mr. Aldrich's successful efforts in founding the Edwin Forrest Lodge and in assisting in bringing it to its present wide sphere of power and usefulness. Mr. Aldrich, when he arose to reply, was greeted with hearty cheers and prolonged applause. He modestly disclaimed credit for the work attributed to him. "All that I am," he said, "and all that I have I owe to actors; and whatever I have been able to do in return is not only a privilege but a duty." He spoke simply and feelingly, and finished by presenting a jeweled badge to President Knowles in behalf of the Lodge.

M. J. Pickering, of Philadelphia, was expected to respond to the toast of "Shakespeare Lodge" but he was unable to be present and J. B. Roberts, the veteran tragedian, acted as his substitute. Mr. Roberts made an earnest and entertaining speech in which he touched upon the changes that had come over the profession since his youthful days and that had been, in his opinion, all for the profession's good.

Mr. Palmer spoke for "The American Managers." He dwelt upon the difficulties confronting the managers at every point, and he made a strong plea for the unification of managerial interests. He drew attention to the fact that the interests of the manager and the actor are in many respects identical, and he urged actors to regard their employers in a friendly light. Mr. Palmer asserted that the actor and the manager are the creatures of the public. The hope for a higher standard of art rests in the public, whence comes every demand that the theatre is called upon to supply. He paid a hearty tribute to Mr. Aldrich's character as a man and as a worker in the best interests of the profession.

Roland Reed, in an extremely humorous and witty speech, told what he knew about one-night stands, and what the banquetters did not know about them when Mr. Reed finished was not worth knowing. His anecdotes, sallies and shots at the rural managers kept the tables in an almost continuous roar of laughter.

F. F. Mackay responded to "The A. O. O. F." in a masterly manner, tracing the progress of the order from its small beginning in the 40's down to to-day. It was a lucid and instructive history. Mr. Mackay digressed from his subject to pay homage in a burst of enthusiastic eloquence to the genius of Forrest.

General J. H. Warwick, one of the oldest of living professionals, gave some "Reminiscences of the Palmy Days." General Warwick, who is a hale old gentleman, poured from the capacious storehouse of his memory a flood of mellow recollections. He told a number of good stories and made several witty observations on timely subjects.

Milton Nobles spoke to the toast of "The Actor Manager." He described the changes that have been worked by the combination system during the past two decades. He explained the entrance and growth of the shrewd man of affairs and the corresponding shrinkage of the actor-manager. He advised actors—young actors especially—to devote themselves either to business or to art, but in no case to mix the two. "Choose," he said, "between the mart and the temple."

Stuart Robson, who was to have spoken on "The Actor," was obliged to leave the dining hall on account of illness, and W. R. Hayden presented his excuses.

The affair was one long to be remembered by those fortunate enough to be present. Messrs. Gurney and Murray of the Reception Committee, contributed greatly to the pleasure of the evening. An annual banquet of the order will be a fixed event hereafter.

Among those present were:

Henry E. Sandford, George Robinson, Alexander Fisher, E. B. Jack, William C. Andrews, E. B. Tilton, Lester Gurney, Charles Abbott, Adolph Bernard, Al. Hayman, Harrison Grey Fiske, Walter C. Kelly, A. P. Stull, John Paul, Jerry Taylor, General George W. Gile, John Eisler, Eugene Jepson, Walter Pessler, Charles Mackay, Harry Hawk, Palmer Collins, Frederic Backus, Joseph Wilks, Walter B. Woodall, Carl A. Haswin, E. L. Snader, Frank W. Sanger, J. Duke Murray, Frank A. Lyon, E. J. Hassan, Col. Prentice Ingraham, Sheridan Tupper, Jesse Williams, Clay Greene, Archibald Cowper, John Malone, William H. Spencer, Frank Burbeck, Frank Mills, Frank L. Davis, William F. Clifton, William Young, Theodore Bromley, Frank McKee, Joseph Murphy, Charles B. Thayer, Edwin C. Jepson, Augustus Piton, William Courtleigh, Daniel Gilfeather, Digby Bell, Glen MacDonough, E. F. Nash, Charles Welles, John Sutherland, M. J. Jordan, Charles B. Bradshaw, Otis Skinner, William Hawden, George D. MacIntyre, George Woodward, William Verance, Logan Paul, Thomas McGrath, Dr. Colin McDougall, Dr. Thomas Brennan, H. L. Horton, William F. Owens, Jesse Crocheron, Clarence Handyside, Col. James W. Auten, and Jefferson De Angelis.

NESTOR LENNON INDIGNANT.

Nestor Lennon, leading man of the Black Crook company, which closed its season last week, is very indignant. He does not say much about it; he is simply nursing his wrath. He ventures the remark, however, that whenever he sees Alfred H. Cohen, otherwise known as Alan Dale, a dramatic writer for the *Evening World* and *Music and Drama*, there will be an interesting contretemps.

Said Mr. Lennon to a MIRROR reporter: "Cohen has published two disgusting articles concerning me in *Music and Drama*. One of them was headed 'Lennon and His Freshness.' Then there was a picture of a girl, scantily attired, of the kind you see in a café chantant. It was labeled: 'Lennon Thinks She's His.' I was represented as talking to a Frenchman and Eglantine, the French split-dancer, of the Black Crook company. The scene was the Figaro restaurant. By the way, I never go to the Figaro. The Frenchman was made to say some outrageous things about Eglantine and myself, to which I nod suggestively and the Frenchman replies that he is the girl's husband.

"I understand that Blakely Hall is the editor of the paper. I wrote a letter of protest to him to which he replied that I, as a man of the world, should not mind Cohen's paragraphs. Now, I don't object to honest criticism or to comment on facts, but I don't intend to put up with vile articles implicating me with scenes that never took place.

"I began proceedings for libel against *Music and Drama*, but my lawyer told me that the paper is insolvent, and I desisted.

"I ask THE MIRROR, however, as a paper that invariably befriends and upholds the actor, if it is not about time this sort of assault upon members of the theatrical profession were ended."

KRAUSS DEFENDS THE IMPERIAL.

A story was printed in Monday's papers to the effect that Charles Stewart, an actor of the Julia Marlowe company, and a reporter named White, of the *World*, were beaten and "bounced" from the Imperial Music Hall shortly before midnight on Saturday. It was said that the attack was unwarranted and that Frank Connelly, the business manager of the Imperial, sided with the men ejected and accordingly resigned his position.

George J. Krauss, the proprietor of the Imperial, said yesterday:

"I shall be grateful if THE DRAMATIC MIRROR will publish a statement from me as to the facts in the case. In the first case Frank Connolly never was the business manager of the Imperial; he was engaged as press agent. The statement that he resigned immediately after the alleged row is untrue. Two hours before the time of the difficulty I had requested his resignation. In his resignation he said that he gave up his place because season tickets he gave to city and dramatic editors were not honored by me.

"Now, that is nonsense. I never refuse admission to theatrical writers or newspaper men in good standing. But I did object to admitting Connelly's gang of cheap actors and members of a club of his, for the reason that they had no right to passes. Furthermore, Connelly was engaged with the positive understanding that all free-list tickets must be countersigned by me.

"Stewart and White used vulgar and vile language at my theatre on Saturday night. My officers asked them to desist and they swore at him. They were finally ejected from the building, but they were not injured in anyway.

"I carry on my business in a legitimate, orderly and respectable way. Thousands can testify to this. White, the reporter, was disorderly in Engel's restaurant on Wednesday and was seen to strike a coachman. That illustrates the character of the man."

There are always two sides to a story.

POWERS GOING ABROAD.

A MIRROR reporter met James T. Powers at the Hotel Vendome. "We close season this week," said the comedian. "I shall sail for England shortly. My wife will accompany me. She has been quite ill, but is better. We will stop in London and then go on to Paris.

"I'm going over to see a man—not the kind you see between the acts, but a French dramatist. He and I have been corresponding about a play he has got mapped out for me. As we can't read each other's letters I thought I had better see him. I won't tell you his name, for I have an engagement in half an hour.

"Then I have a new play—not named yet—only one act. It's by a man in Boston—not John L. By the way, the report that I have bought all the plays left in the safe of the Theatre of Arts and Letters is unfounded. I may play Walker, London—the piece John L. Toole made a hit in.

"Tour's booked. It begins Sept. 25 in Pennsylvania. Then go South."

A BUSY DAY'S SEASON.

Harry Crandall and his comedians in A Busy Day closed a very successful season of forty weeks in Pittsburg. Mr. Crandall will open his second season on Sept. 1, with the play entirely rewritten, new music, new scenery, etc. The tour is already booked solid.

LAURENT HOWARD'S BENEFIT.

Laurent Howard, of the Bedford Avenue Theatre, Brooklyn, is the youngest manager in that city, yet is one of the most enterprising and most popular. Although he is not yet thirty-eight years old, his theatrical experience extends back to 1870. At the age of fifteen he made his first public bow at the Academy of Music, New York, as the contralto soloist of the Philharmonic Society. For a time he was with Kelly and Leon's Minstrels, but he left this company to become a soloist in Trinity Church. In 1875-6 Mr. Howard was with J. S. Berger's company, and after an engagement with Hutchinson's Circus, he appeared with Billy Howard as the Howard Brothers, clog dancers and comedians. Later as a member of the team of Howard and Sanford, he was widely known as a Dutch character comedian. After four years in this partnership, Mr. Howard became a manager, operating in Montreal, Ottawa and other Canadian cities, St. Augustine, Fla., and later in Brooklyn, where he is prosperous and well esteemed. On May 30 he will enjoy a benefit organized by many of his friends.

VIEWS OF BOOKS.

"The Death of the Discoverer," by Willis Steell. Hillier, Murray and Company, New York and Philadelphia.

This little drama, involving four characters, deals with the fabled love of Columbus and one Doña Beatrice Enriques, and tells the story of his return, stricken with years, to find her still faithful and their son grown, and of the miseries of the closing hours of the great voyager's life. There is nothing dramatic in the effort, and it has but an episodic historical interest. It is formulated in weak blank verse, marred by strained uses of words and much of it made unintelligible by atrocious punctuation.

"Napoleon," a drama, by Richmond Sheffield Dement. Knight, Leonard and Company, Chicago.

THE MIRROR has received what is called a "reading edition" of this work, typographically elegant, neatly bound, and enriched with several excellent reproductions of famous pictures, among them "The Coronation," "Fontainebleau," "Waterloo," and "France, Adieu." Many attempts have been made to put in dramatic form this perhaps most dramatic of modern human figures. The subject, however, is not one that lends itself to any hand but that of great genius, and failure has thus far signalized every such effort. If a Shakespeare were to rise and grasp the matter, the manner and the result would be different. But it does not seem that a lesser mind could add to the great effigies of the theatre the figure of Napoleon. Mr. Dement's work is by no means dramatically satisfying. The author brings to the subject enthusiasm—his conception of Napoleon is one of idealization—and he has seized several of the almost innumerable crises in the great man's life for illustration of his character as he understands it. The futility of the drama for actual representation is shown in the scenic division of the work. In seven acts there are no less than twenty-six scenes. This will also indicate the sketchy character of the story. For such a subject and such a spectacle, too, there is great lack of force in climax, and there is necessarily an enlargement of minor episodes and a dilation of minor personages at the expense of greater ones in order to give semblance of structural symmetry. Mr. Dement employs some thirty characters in dialogue, and for purposes of military pomp and ecclesiastical display brings in almost as many more in dumb show. This pretentious peopling of the play, with its haste of scenic transition, but emphasizes the general weakness of the more integral execution of connecting and explaining events and character. There are defects of fact as to the man Napoleon and the woman Josephine, but in story and drama, as in poetry, license is always permitted when time has intervened between subject and treatment. The drama is written in blank verse. In his preface to "The Revolt of Islam," Shelley explained his adoption of the stanza of Spenser on the theory that there was "no shelter for mediocrity" in this sublimer machinery of the greater poets. There are many later men who rush in where Shelley dared not tread. Mr. Dement's blank verse is at times graceful, forceful and effective. But he has conned Shakespeare and the lesser poets receptively, and it is not in its stronger touches original. In many places it is so palpably imitative as to distract the mind from Mr. Dement's subject. And yet it is by no means Shakespearean blank verse. To the reader, to the student, and particularly to the collector of Napoleonic matter, this drama is nevertheless interesting.

"The Tuxedo Reciter." Compiled and arranged by Frank McHale. New York: Excelsior Publishing House, 1893.

This is a collection of poems, suitable for recitation on the platform or in the drawing-room. While there are several old friends among the contents—such as "Asleep at the Switch," "The Dandy Fifth," "Lasca," and "The Lifeboat,"—the major portion of the selections are new and admirably adapted to the purposes of the publication. Among the authors drawn upon are James Whitcomb Riley, Eugene Field, Will Carleton, John Habberton, Joaquin Miller, and George R. Sims. Three selections by Albert Hardy, editor of *Godey's Magazine*, are among the most delightful in the volume. The book is well printed and attractively bound.

THE WOMAN'S PAGE.

"We Shall Have Rings and Things and Fine Attire."

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1432 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

At the Wishing Well.

"Now, if you were wishing," said some one to me,
As she lifted to mine her sweet eyes;
"For something you very much wished you could have
For something you ever would prize;
And if wishing, my friend, would bring it to you,
Now tell me, and tell me in truth—
For what is't you'd wish—be earnest, now, do;
And a fairy shall bring it, forsooth."

"First of all," answered I, as I pressed her wee hand,
"I'd ask her to bring to me love;
The love of a maiden whose eyes are as bright
As the glorious stars up above;
A love that would gladden each year of my life
By none other to e'er be supplanted—
For courage to ask you to be my dear wife—"
She answered "Your wish, sir, is granted."

MAY MELVIN WARD.

To Wear or Not to Wear?

A great many actresses expect to visit the World's Fair during the coming Summer. Quite a number of them are already familiar with the climate and characteristics of Chicago, but those who have never been in the "Windy City" may appreciate a few points on what to wear and what to avoid wearing.

An article in a fashion magazine gives a description of a costume considered suitable for everyday use at the Fair. It is so ridiculous that I shall quote it as a fine example of bad taste and poor judgment. The gown described is of navy blue serge, and so far all is well, but the coat to be worn with this dress is of navy blue velvet, lined with pink silk! As if this were not enough, the writer adds that "over the coat may be worn a triple cape of velvet, also lined with the pink silk."

Fancy a velvet coat at Chicago during the Summer months and a heavy cape over that coat! Think of the hours of brushing the velvet would require after one day's use! Imagine the color of the pink lining after a week of sightseeing! Chicago is windy, dusty, hot and sooty in the Summer, and these four points should be considered in choosing a wardrobe for one's visit there.

Remembering the wind, women fond of comfort will wear small hats or bonnets, and remembering the dust, velvet will be avoided. A round toque of dark straw, sparingly trimmed with ribbons or flowers would make a pretty and suitable head covering for the day time. If theatre-going is to be considered one of the new jet bonnets will prove convenient and attractive. Any one can make these bonnets for all the large shops sell the wreaths of jet which form their foundation. Fasten the wreath at the back with a small jewelled buckle, and adorn it in front with a stiff jet ornament, leaving an open space where the crown, if there were one, would come. Of course with such a bonnet the hair must be arranged on top of the head. Strings may be added, but even the best quality of ribbon is apt to leave a black mark on one's neck in warm weather and the bonnet will look quite as well without the strings.

Women that are subject to influenza should avoid these open-crowned hats. They can find flat pieces of jet, jewelled lace or gold embroidery at any shop, and by sewing them to the jet wreath a crown is formed which may save them many a cold and much discomfort.

Dotted veiling injures the eyes, but it is becoming to almost every one. There is a way to avoid its harmful influence. Select a veil in which the dots are not very close together, arrange it in the way it best suits you, and carefully cut away the one or two dots that are directly in front of your eyes. If the cutting is neatly done the veil will not be injured, your eyes will not be irritated, and you will be enabled to look as pretty as you could wish, without fear of consequences.

Veils are not fashionable for evening wear, but some of us find them necessary as a protection for our crimps and curls. In such cases a tiny strip of dotted gauze, ending just below the nose but not over the mouth, is permissible.

A good foundation for a world's fair costume is a skirt and blazer of black serge or hop sacking. The serge is preferable; the hop sacking is newer, but it does not wear so well, and has a tendency to pull out at the seams. Whatever material you choose, be sure that it is sponged before being made up, as the sponging renders it impervious to rain. Never economize in the quality of your material; it does not pay in the end.

For comfort and style, a silk lining to one's blazer is necessary, but let the silk be dark in hue, figured and striped linings are not objectionable, if their background is dull in tone. A silk lined skirt is a great comfort, but if expense must be considered, do without any lining, or else get one of light weight, French cambric, rather than a poor quality of silk.

Have your skirt made without trimmings; ruffles and tucks are pretty, but they gather dust. Avoid crinoline and its substitute as you would the plague. To give your skirt the fullness required by the present fashion, have it gored from the tips downward; the gores becoming wider and wider as they approach the bottom of the skirt.

Blue serge is a favorite with many women; nevertheless, I advise black, because with the suit I have described, colored shirts should be worn and while black looks well with anything, the choice of color in waists, is restricted when blue is the prevailing tone of one's gown.

The black serge makes a good traveling suit, with the addition of a silk blouse. Linen shirts may be worn but they necessitate cravats and after a night in a sleeping car one doesn't feel like groping around for a scarf pin and balancing oneself in the palatial (?) toilet room, in a vain attempt to tie one's four-in-hand properly. As for ready made cravats, they are an unpardonable vulgarity.

It is well to have two "sight-seeing gowns." The black serge will do for one, and it permits of several variations. If the day is very warm, wear the skirt with an Oxford skirt or a dark silk blouse, omitting the blazer. A blouse of changeable silk makes a dressy change.

For your second suit, choose a black, navy blue, brown, or steel gray mohair. The skirt should be gored and lined, preferably with silk, of the same color as the outside. The waist should be fastened in front, with buttons or hidden hooks and eyes. In any event, it should be arranged with a view to getting in or out of it easily. Waists that fasten at the side are pretty and stylish, but we all know what struggles are necessary in order to button or hook them. The sleeves may be puffed at the shoulder, the fullness reaching a couple of inches below the elbow, to be met there by a close-fitting cuff.

A sufficiently large sleeve puff is made by gathering the material at the shoulder; crinoline is frequently used to make the puffs stand out, but it is objectionable, for many reasons. In the first place, it wrinkles easily; then it makes the sleeve very warm, and thirdly, it is almost impossible to get such stiff puffs under any coat sleeve.

A pretty way in which to make the mohair waist, is to trim it with silk of the same color. Have the cuffs and collar of the silk and have revers of the same starting a little above the waist line and growing gradually broader as they rise to the shoulders. A pointed belt of silk gives a finishing touch to the costume.

It is improbable that every day of your stay in Chicago will be devoted to the Fair. The afternoons that you spend at your hotel will be much more enjoyable if you have a pretty tea gown to wear.

Of course this is to be used in the privacy of your own room. Wrappers, tea gowns and négligé garments of every kind should never be worn in hotel parlors or dining-rooms. A dinner gown of black silk will prove useful. As it will not be worn in the street, the skirt can be made as fanciful as one's taste dictates.

Two waists will double the value of such a dress. Let one be low-necked but long-sleeved, in case you are invited out to dine. Sleeveless waists are not considered "good form," even for the most formal of dinners. The second waist should also have long sleeves and the neck should be high. It is advisable to have this waist absolutely plain. The sleeves may be puffed and finished with a wrist ruffle of black lace.

Buy a couple of ready-made bolero jackets, one of gold lace, the other of black jetted silk, to wear with your plain waist. Fichus of pink, blue or lavender give the needed touch of color and a few handsome belts will prove an economy. Russian belts are sold at Tiffany's, their prices ranging from ten to forty dollars. They are very handsome, the metal used in them does not tarnish and they will wear for years, but they have been copied in cheaper materials and the copies are quite as effective as the originals.

Russet shoes, either high or low, are comfortable and fashionable. Buttoned boots are easily put on and afford support to weak ankles, a point to be considered, wher much walking is to be done. Laced boots are apt to come unfastened, no matter how securely they may be tied. The clasps sold to keep the laces in place are a delusion and a snare. Half the time, they are so poorly made they occasion more trouble and stooping over, to arrange them or pick them up, than they are worth. However, if clasps you must have, don't squander your substance on those of silver and gold sold by the jewelers. They are very pretty, but they do not stay in place as well as the cheaper ones, and you will find that they are apt to tear your skirt. The common black clasps, sold at three cents the pair, are the best.

White skirts are becoming fashionable again but they are not suitable for shopping, traveling or sightseeing. An underskirt of changeable silk, black mohair or even of dark cambric will last longer and look better, than those of white muslin or nainsook.

Gauze corsets cost but a dollar and it is a good idea to have a couple of pairs on hand, one of white to wear with light skirt waists and one of black to use with silk blouses. A French corset or one made to order by some reliable firm in this country, will be needed for your tight fitting waists.

Leave your lace trimmed underwear at home when you go to Chicago. There may be good laundresses in that city but you will not have time to hunt them up, and lace requires very careful washing.

If you want to enjoy yourselves thoroughly, take a large supply of patience and good temper with you on your trip, for you will meet with hundreds of annoyances. Complaints will receive no attention and the only thing to do is to bear your trials philosophically.

H. H.

Miss Bennett's "Thirteens."

"You can't frighten me ever again with the Thirteen superstition," says Johnstone Bennett, "for it's been a wonderfully pleasant combination for me in all sorts of ways during the past three years. Particularly is this true of my experience with Jane. From the beginning it has been nothing but a succession of Thirteens with the piece. I confess that the first few Thirteens startled me, but never having been superstitious, I laughed away the dread that the play must be 'hoodooed.' As my career with Jane progressed, so did the Thirteens accumulate, so much so that I grew tired of keeping mental tally of them. Not until Saturday night, 13th inst., at Providence, where I closed my season and appeared as Jane for the last time, did I again recur to the Thirteens to see whether they were still true to Jane, and here are the few bunches of them that I jotted down between acts," and Miss Bennett made the following curious exhibit:

Sailed for Europe to get play, May 25th, 1891.
My cabin was Number 13.
My suite at Hotel Savoy, London, was Number 13.
Authors of the play were Lestocq and Nichol—13 letters in both names.
American managers were Frohman and Hayman—13 letters in both names.
I sailed back in the *First Bismarck*—13 letters in the name.
My cabin was again Number 13.
Date of sailing June 13th.
Began rehearsals July 13th.
First performance in New York on *August 3rd, 1891*—13 letters italicised.
Theatre was the Madison Square—13 letters.
Play first produced in London at the Comedy Theatre—13 letters in theatre name.
Thirteen characters in the cast.
Shortest part in the MS. was 13 lengths.
Longest was 169 lengths—13 times 13.
It was the thirteenth play that Charles Frohman had undertaken to produce.
Our seasons have been 13 months each.
We traveled almost invariably in a party of 13.
There were 26 pieces in our baggage, 13 stage and 13 hotel.
I have played the part of Jane just 1,313 times by actual count.
Missed only 13 performances, all told.
Appeared in the play for the last time on May 13.
There were exactly 13 changes from the original cast.
The names of nearly all the members of the company have but thirteen letters. Among these were Robert F. Cotton, George W. Leslie, Lizade Le Baron, Maggie H. Fisher, Joseph Shaffer, E. Snitz Edwards, Joseph O. Totten, Seymoure J. Hess, Claude F. Haines, Joseph B. H. Allen, Katherine Gray, Thomas Fay Shea, Arthur F. Clarke, Chas. MacGeachy, and Lottie Collins.
There is a thirteen time-beat in the original song.

"O Jane! O Jane; My pretty Jane!
O never, never look so shy,
But meet me in the evening,
When the bloom is on the rye!"

And the villain Thirteen seems destined to pursue Jane, for my successor in the part next season is to be Jennie Yeamans—13 letters in her name!
My intimate friends call me Johnny Bennett—13 letters.
I reside at the Victoria Hotel—13 letters.
Wear a No. 13 collar.
Weigh 113 pounds.
My favorite flower is the chrysanthemum—13 letters.
My little mascotte dog "Jane" was just 13 months old last Saturday, the 13th.
And I have now a vacation of 13 weeks before I appear in my new play, Fanny, at the Standard—13 letters, by the way, in play and theatre.

"I cried before the audience over my last line in Jane at Providence on the 13th inst.," concluded Miss Bennett. "I couldn't help it. It was my good-bye to the part for all time. The company kept me on the stage after the last act and made me many pretty and touching speeches over a flow of champagne. I used to say that I was awfully tired of Jane—but how I miss it, now!"

The League's Inaugural.

The official inaugural of the Professional Woman's League will take place on Monday afternoon, May 29, in the salon of the Hotel Brunswick. The members of the League and their invited guests are looking forward to this event with the liveliest expectations. The entertainment will be worthy of the organization in every respect.

The programme promises to be highly interesting. Addresses will be made by the President, Mrs. A. M. Palmer; Mrs. Rachel McAuley, Mrs. Harrison Grey Fiske, and others. Among the professionals who have volunteered their services are Emma Thursby, Jessie Bartlett-Davis, Mrs. Garret Smith and others.

Admission will be by card only. A large number of prominent actresses have accepted invitations to be present. It will be the most ambitious and important occasion thus far in the career of the young and thriving association.

The business of the Boston Comic Opera company, which opened a season of twenty weeks recently in the West, is reported good. The company includes F. A. Wade, T. B. Parks, E. L. Grace, E. L. Weston, Harry Davies, Voris Bond, M. B. Compton, Kate Gillette, Goldie Rinehard, Etta Morris, Myrtle Vane and a chorus of sixteen.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Adams, Fanny	Farren, Geo. F	Mardell, A
Atwood, Lawrence	Fitzpatrick, Mr.	Mealey, Joseph
Allen, Joseph	Frame, Alice	Martens, Carl
Ahern, William	Farren, Charlotte	McLean, R. D.
Annesley, Isabel	Ray	Norman, Beatrice
Ayres, Alfred	Frye, Mrs. H.	O'Brien, Branch
Burne, Chas. A.	Granger, Maud	Purdy, George W.
Brooks, Sam	Gardner, Georgie	Pascoe, W. H.
Brosche, Karl	Griffith, John	Parrish, C. B.
Bonner, Marjorie	Harris, F. Mortimer	Pollock, Eric
Berkley, Olive	Haney, Clarence	Paulding, Frederick
Bray, Virginia	Hagger, Emma	Robinson, Eugene
Barnard, Chas.	Harrison, Frances	Roberts, C. W.
Balfour, Augustes	Hamilton, F. C.	Richardson, G. S.
Barnum, Mamie	Haines, Nat	Rand, I. F.
Besch, William	Hill, Barton	Rose, Fanny O.
Belt, Marie	Hastord, Maude	Robinson, Frederick
Bakemore, Her'ert D.	Hasbrouck, Geo. F.	Roy, Charlotte
Bouncault, Thornedyke	Hart, W. S.	Stinson, Frederick
Braham, Harry	Ireson, Frank O.	Simons, C. O. E.
Barnet, Robert A.	Irving, Philip H.	Saville, F. C.
Belmont, Anna	James, O. F.	Sullivan, John T.
Chazetti, Jules	Jones, Hugh W.	Scott, R. L.
Cyr Brothers	Januasc ek, Fanny	Symns, W. C.
Cody, James	Jack, E. R.	Stevens, R. E.
Callahan, Joseph	Johnson, Geo. A. D.	Stevenson, Charles A.
Cotton, R. F.	King, Tessa	Stuart, S. Grant
Cochran, C. B.	Knott, Agnes	Shaw, Mary
Clifton, George	Roselle	Sanger, Eugene
Chiton, Lily	Kahn, Jacques	Strickland, W. H.
Clemens, Clay	Kenny, Stella	Shepard Bros.
Campbell, Robert	Kendall, Katherine	Sweeney, C. H.
Collins, Francis J.	King, Percie M.	Spencer, A. J.
Casberry, Fred. N.	Kent, Charles	Thor, F.
Connor, J. H.	Latta, F. E.	Farrence, David
Drew, Chas. H.	Low, Lida J.	Thomas, M. M.
Dean, Clarence L.	Lorraine, Lena	Thursby, Emma
De Shields, Howard	Lynch, Hugh	Tennis, Charles
Dramberger, J. W.	Mitchell, Jno. H.	Tabor, Robert
De Belleville, F.	Merron, Eleanor	Tressole, Myrtle
Dazey, C. A.	Manchester, Robt.	Tomasi, Signor A.
Doran, W. F.	Warren, Olive	Tagliapietra, Signor
Dalman, Jennie	McLean, Christine	Vroom, Edward
Emmet, J. K.	Mitchell and Bucknam	Vandershaff, Kate
Emery, Edward	Marriott, S.	Weaver, Blanche
Elton, George	Morton, Dorothy	Wells, Lida
Eldon, Vincent	McClellan, Mr.	Wilson, W. E.
Fytinge, Harry	Means, Pearl	Williams, Harry
Eberle, Robert M.	Miller, James	Wheatcroft, Helen
Eilsler, Ethe	McCabe, D. W.	Walsh, Blanche
Emmet, Fritz	Merton, Adelaide	Woodall, Walter R.
Farrance, Lulu	Mack, Walter	Wagenhals, Lincoln A.
Foley, John	Maddigan, Gertrude	Young, Chas.

The guaranteed cure for all headaches is Bromo-Seltzer—trial bottle 10c.

NEW YORK THEATRES.

H. R. JACOBS' THEATRE
Corner 31st Street and Third Avenue.
Matinees: Monday, Thursday, and Saturday.
MUGGS' LANDING
Next Week—Dan McCarthy.

NEW YORK THEATRES.

EMPIRE THEATRE
Broadway and 40th Street.
ABSOLUTELY FIRE PROOF.
FIFTH CROWDED MONTH.
CHARLES FROHMAN'S COMPANY.
May 25—150th Performance—Souvenirs.
THE GIRL I LEFT BEHIND ME
Best American Play.
Evenings at 8:15. Matinees Wednesday and Saturday.

CASINO
Broadway and 39th Street
RUDOLPH ARONSON, Manager
750th Performance, June 20.
HENRY E.
DIXEY
In the famous burlesque,
ADONIS
This (Tuesday) Evening Grand Opening
The Famous Casino Roof Garden.
Admission, Including Both Performances, 50c.

STANDARD THEATRE
TO-NIGHT AT 8:15.
First representation of the three-act farce,
NO. 3 A.
Presented by E. J. Henley, George W. Leslie, W. H. Crompton, Nanette Comstock, May Robson, Grace Kimball, and others.

PALMER'S THEATRE
A. M. PALMER, Proprietor
Evenings at 8. Saturday Matinee at 2
SECOND WEEK. BIG HIT.
RICE'S 1492
SURPRISE PARTY
in
R. A. Barnet and Carl Pflueger's
Historical Extravaganza
in
three acts,
entitled
With its Irresistible Attractions.
Seats secured three weeks in advance.

STAR THEATRE
Broadway and 13th Street
LAST WEEK. ENORMOUS SUCCESS.
JAMES T. POWERS
MAGGIE CLINE,
A MAD BARGAIN
Matinee Saturday.
THE FUNNIEST SHOW IN NEW YORK.

BROADWAY THEATRE
Broadway and 41st Street
Mr. T. H. FRENCH, Manager
Greatest Success of Mr. Hopper's Career.
MORSE AND GOODWIN'S
PANJANDRUM
DE WOLF HOPPER
Evenings at 8. Matinee Saturday at 2.
Extra Matinee, Decoration Day.

KOSTER & BIAL'S
Twenty-third Street.
Every Evening. Matinees, Monday, Wednesday and Saturday.
MLLE. PAQUERETTE
THE BORANI BROS. MARLO AND DUNHAM
MLLE. JUANITA BARDOUX
VAUDEVILLE OPERETTA. NOVELTIES.

IMPERIAL MUSIC HALL
Broadway and Twenty-ninth St.
Evenings, 8 to 12. Matinees Tuesdays, Thursdays, Saturdays, 2 to 6.
GILSON, POMPON and GONZALBO

TONY PASTOR'S THEATRE
Fourteenth Street, between 3d and 4th Aves.
Matinees, Tuesday and Friday.
J. W. Kelly, Russell Brothers, Lily Burnand, Florrie West, Louise Cassatti, Harry Starr, John and Harry Dillon, The Highleys, Harris and Walters, Pam Le Blanche.

BROOKLYN THEATRES.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, Sole Proprietor and Manager
Matinees Wednesday and Saturday.
THE LILIPUTIANS
In Their Latest and Greatest Success,
CANDY
The theatre will be closed next week. Mr. Edward Harrigan will appear Monday, June 5, in Reilly and the 400, and Mulligan Guard's Ball.

COL. SINN'S NEW PARK THEATRE
COL. WILLIAM E. SINN, Managers
MR. WALTER L. SINN,
The Leading and the Elite Theatre of Brooklyn.
This Week. Matinees Wednesday and Saturday.
Return of the Favorites,
Rose and Charles Coghlan
And the Coghlan Company.
Monday Eve., Thursday Eve., Money. Tuesday Eve., Saturday Eve., and Wed Mat., Diplomacy. Wed Eve., Friday Eve., and Sat. Mat., Peg Woffington.
Next Week—Willie Collier in Hoss and Hoss.

BEDFORD AVENUE THEATRE
Matinees Wednesday and Saturday.
HOYT'S A TRIP TO CHINATOWN
May 30—Manager Howard's Testimonial.

CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Oslet, manager): Frank Bennig and a first-class co. in Othello closed season here 23 to light business.

MT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Tony Farrell in My Colleen pleased a fair audience 22

MONONGAHELA.—GARDLE'S OPERA HOUSE (Sam. P. Yohe, manager): Powell 8, 9; pleasing entertainment to fair business. Al. G. Field's Columbian Minstrels 15; S. R. O.; everybody pleased. The first minstrel show here that the ladies attended *en masse*. This is highly complimentary to Mr. Field, who is a Monongahela boy.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): A play entitled Married Life was successfully presented 22 by local amateurs before a large and fashionable audience.

EASTON.—ABEL OPERA HOUSE (John Brunner, manager): Agnes Herndon 20; good business. The Voodoo 23; large audience. Frank Bennig in Hamlet 16; fair business.

CARBONDALE.—OPERA HOUSE (Dan P. Berne, manager): Thomas E. Murray in The Voodoo to a small but pleased audience 14.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): 8 Bells 10; immense business. O'Dowd's Neighbors 13; fair audience. The Mora-Williams Comedy co. 23-25 opened to good business at popular prices.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): The Noss Jollities made their sixth appearance here to S. R. O. 13; audience well pleased. Our Country Cousin 18; Frank Hennig 26.

JEANNETTE.—NEW OPERA HOUSE (J. W. Verbank, manager): The Forrester Standard Dramatic co. 6-13; light business. Noss Jollity co. 22.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE (L. Arthur O'Neill, manager): The O'Neill Opera co. began the third week of its Summer engagement 13 with a successful production of Il Trovatore. Special interest attached to the performances of this opera by reason of the fact that the two sopranos of the co., Bertini-Humphreys and Delaporte, alternated in singing the role of Leonora. The strength and resources of the co. were also shown in the remarkable dramatic talent displayed by Helen Von Doenhoff as Azucena. The wisdom of Manager O'Neill's policy of alternating grand and comic opera is apparent in the improved box-office receipts. The co. has evidently made a hit and has only to keep up its good work to insure a continuance of its present large patronage. Olivette is in rehearsal for the latter part of the week, and Cavalleria Rusticana, Traviata, and Maritana are underlined for production in the near future. Even when such old operas as Mikado, Bohemian Girl, and Mascotte have been given there has been no diminution in the audiences, for the reason that these operas have seldom been given before by a grand opera cos. Much of their success is also due to the original work of Charles Bigelow, who departs as much as possible from the hackneyed phrases and stereotyped ways of the average operatic comedian.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Barnes and Summer's co. concluded a week's engagement to fair business 13. Mme. Janauschek in Lady Macbeth 18.——ITEM: Oscar Solie, of this city, is organizing a dramatic co. to play the interior towns.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (Fritz Staub, manager): Nelson Opera co in Pinafore to large houses 8-13. The Pirates of Penzance 15-17, supplemented by Lola Yherri, the Spanish dancer, to continued good business.——MENTION: John Mahoney, the hustling manager of the Lyceum Theatre, is in New York arranging his bookings for next season.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Knoxville amateurs presented The Mikado to a good house 22. The Deshon Opera co. in spite of miserable weather opened their week's engagement 13 to a good house.

TEXAS.

EL PASO.—MYARS' OPERA HOUSE (J. J. Stewart, manager): Lizzie Annardale Opera co. 13, first annual benefit El Paso Lodge B. P. O. E. No. 187.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): Maude Granger and a fine co. presented The Fringe of Society to an immense audience 10, for the benefit of the cyclone sufferers, under the auspices of the local K. of P. This closes the season here.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Grau Opera co. 21-23 and matinee in The Mikado, Girofle-Girofla, Erminie, matinee, and The Mascotte to good business at popular prices; performances excellent. This closes the season here.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Mrs. Sla 20-n, spiritualist, 10; deservedly small house. Nat Goodwin 12 in A Gilded Fool to the capacity of the house at advanced rates. The Prodigal Father, with Carmencita, 23 to a good house. Neil Burgess next.——At the Wonderland Theatre the management are putting on a series of comic operas which has drawn so well that people have been turned away several nights.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Dartmouth's Glee Club Comedy co. in the farce American Fascination to a small house 13; performance rather tedious, but on the whole fairly well done. Frederick Bryton in Forgiven to a very small but well-pleased audience 16. The play is to be repeated by request here 18.

VIRGINIA.

ALEXANDRIA.—LANNON'S OPERA HOUSE (J. M. Still, manager): Josephine Cameron in Camille 17; small house, owing to counter-attraction in the shape of a big fair for the benefit of the Alexandria Light Infantry.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Mabel Paige 8-13 in repertoire at popular prices to large business.

WASHINGTON.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): The Nabobs 8, 9; fair business. James J. Corbett 10, 11; large business.

TACOMA.—THEATRE (S. C. Heilig, manager): Cinderella 10, 11; first night, fair house; second, poor.——OLYMPIC THEATRE (R. E. French, manager): Colleen Bawn 16; good house.

SEATTLE.—THEATRE (J. W. Hanna, manager): Theatrical Mechanics' Association Benefit 8; highly creditable entertainment; S. R. O. house. Larry the Lord 12, 13; good house; business likewise.——CORDRAY'S THEATRE: Dark. Reopens 21, with Victory Bateman leading lady, and Aubrey Boucicault leading man in Moths.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Pete Baker in Chris and Lena 9; small house.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Two Old Cronies were booked for 9, but failed to appear, send paper or word of any kind. James A. Reilly in A German Soldier 12; fairly good business. A Pair of Kids 14.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): The Boston Ideal Comic Opera co 9 in Galatea, with Inez McCusker as the statue; good house. Frederick Reynolds in The Australian 10; fair house.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): Annie Pixley in Miss Blythe of Duluth 8; fair business. Miss Pixley loses little of her charm, but the envy heretofore existing in the hearts of Superiorites on account of the notoriety this piece might give Duluth has ceased. Uncle Hiram 9; fair house. Troja Griswold was stricken with typhoid pneumonia and was unable to appear. Her role was acceptably filled by Elaine Blanchard. Ezra Kendall in A Pair of Kids 12; moderate business. Effie Ellsler 13 in Hazel Kirke; small but appreciative audience.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Boston Ideal Comic Opera co. 10; fair business. Merry Cobbler 15; attendance small. Amberg New York Comic Opera co. 16, 17.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Annie Pixley in Miss Blythe of Duluth drew a top-heavy house 12. Ezra Kendall 17.

LA CROSSE.—THEATRE (I. Strasilipka, manager): Ezra Kendall's A Pair of Kids drew a good-sized house 9. Annie Pixley in Miss Blythe of Duluth 11; fair house.

CANADA.

HALIFAX, N. S.—ACADEMY OF MUSIC (H. R. Clarke, manager): Joseph Murphy in Kerry Gow and Shaun Rhue week ending 8 to large audiences. Mr. Murphy increased his popularity here, and was ably supported. Carolyn Elberts became a favorite, and shared curtain calls with Mr. Murphy. Josie Mills opened 15 in The Black Flag for a three weeks' season.——ITEMS: J. E. Covey, manager of Joseph Murphy, made a host of friends here.—Thomas Robinson, of this city, entertained the members of the Murphy co. to a drive 11, and they were delighted with our park and scenery and highly appreciated the outing.——LYCEUM: Price Webber opened 15 in British Born.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Prof. A. Roy McDonald's pupils gave a dancing exhibition 12, 13; fashionable audiences. They appeared in two ballets, "The Quaker's Dream" and "The Rajah's Realm."

LONDON.—THE GRAND (A. E. Route, manager): The Gondoliers 9, by the Woodstock Amateur Opera co., drew a meagre but very enthusiastic audience. The second appearance of the opera, Robin Hood, 12, was welcomed by a large audience.

QUEBEC.—ACADEMY OF MUSIC (J. R. H. White, manager): Concert and operetta under the management of L. Dessane, including tableaux vivants, under the direction of Mrs. Ed. Foley. The participants in these tableaux are the prettiest of Quebec's beautiful daughters. The Parisian Extravaganza co. 19, 20; John S. Murphy 22-27.——TARA HALL (J. M. Walsh, manager): Wallace Hopper's co. are playing to packed houses.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): After two weeks' darkness the Grand will reopen with Joseph 22-27.——ACADEMY OF MUSIC (Fred. C. Whitney, manager): The Robin Hood Opera co. 15-17 played a return date to a very large audience, and one thoroughly pleased with the charming rendition of this melodious opera. The above engagement closes the Academy for the season.——TORONTO OPERA HOUSE (J. B. Morris, manager): Dan McCarthy in True Irish Hearts 15-20 drew good houses. The play is considerably freshened and improved since its last appearance here. The Burglar 22-27.

WOODSTOCK.—NEW OPERA HOUSE (Charles A. Pyne, manager): Vert and Harries' Native African Choir gave a novel and interesting entertainment to a small house 15. The Gondoliers 24. DEATH: George R. Clarke, assistant business manager of the African Choir, which appeared here 15, was found dead in his bed at the Commercial Hotel the following morning. He had been playing cricket the previous afternoon and received an injury to his ankle, but beyond this was apparently in the best of health. A post-mortem revealed death to be due to congestion of an artery. Deceased was a typical Englishman, twenty-three years of age, and had been with the co. a little over two months.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed to us to reach us on or before that day.

DRAMATIC COMPANIES.

ANNIE WARD TIFFANY (Charles H. Greene, mgr.): San Francisco, Cal., Mar 22-27

AMERICA (Abbey, Schoeffel and Grau, mgrs.): Chicago, Ill., April 29—indefinite.

ALI BABA (David Henderson, mgr.): Chicago, Ill., May 22—indefinite.

A THUNDERBOLT (Alexander Leonard, mgr.): Storm Lake, Ia., May 22, Fonda 23, Fort Dodge 25, Perry 26, Coon Rapids 27, Jefferson 29, Grand Junction 30, Boone 31, Ames June 1, Nevada 2, Marshalltown 3, Eldora 5, Iowa Falls 6, Webster City 7, Eagle Grove 8, Clarion 9, Mason City 10.

ADA GRAY: Chicago, Ill., May 22-27.

ARIZONA JOE: Columbus, O., May 22-24.

A FAIR REBEL (Edward R. Mawson, mgr.): Minneapolis, Minn., May 22-27.

BLACK CROOK (Eugene Tompkins, mgr.): Chicago, Ill., March 27—indefinite.

BOBBY GAYLOR (W. A. Brady, mgr.): Spokane, Wash., May 22, Walla Walla 24.

BLUE JEANS (Rosenquest and Arthur, mgrs.): New York city May 20-June 10.

CUTLER-BATTON: Hearne, Tex., May 22-27.

CLEMENCEAU CASE (Brunning and Latta, mgrs.): Newark, N. J., May 22-24.

CORSE PAYTON: Cedar Rapids, Ia., May 22-27, Dubuque 27-June 3.

CHARLES FROHMAN'S COMEDIANS (Frank Murray, mgr.): Chicago, Ill., May 15-27

COGHLAN COMEDY (John T. Sullivan, mgr.): Brooklyn, N. Y., May 22-27.

CAROLYN GAGE: Pullman, Wash., May 21, Moscow, Idaho, 26.

CORRIE LOUIS (Howard Wall, mgr.): Sandusky, O., May 22-27.

COUNTY FAIR (Marie Bates): Bath, Me., May 26, Portsmouth, N. H., 27, Woodsville 29, Montpelier, Vt., 30, St. Johnsbury 31, St. Albans June 1, Burlington 2, 3, Plattsburgh, N. Y., 5, Ticonderoga 6, Rutland, Vt., 7, Glens Falls, N. Y., 8, Saratoga 9, Bennington, Vt., 10.

COUNTRY CIRCUS No. 1 (C. B. Jefferson, Klaw and Erlanger, mgrs.): Minneapolis, Minn., May 22-27.

COUNTY FAIR (Neil Burgess): Denver, Col., May 22-June 3.

CASINO COMEDY (Charles J. Smith, mgr.): Algoma, Ont., May 22-24, Sudbury 25-27, Biscotasing 29-June 3, Chapeau 5-10.

CHARLES A. GARDNER (Sidney R. Ellis, mgr.): Hornellsville, N. Y., May 23, Binghamton 24, Schenectady 25, Troy 26, 27.

CRUST OF SOCIETY (John Stetson, mgr.): Providence, R. I., May 22-29

DIAMOND BREAKER (Neil Florence, mgr.): Cleveland, O., May 22-27.

DE LANGE AND RISING (Tangled Up): Philadelphia, Pa., May 22-27

DR. JEKYLL AND MR. HYDE (J. Frank Eline, mgr.): Norway, Me., May 23, Brunswick 24, Waldboro 25, Thomaston 26, Belfast 27, Rockport 29.

DAN A. KELLY: Cincinnati, O., May 22-27.

EFFIE ELLSLER (Will. C. Edsler, mgr.): Saginaw, Mich., May 22, Grand Rapids 24, 25, Adrian 27, Norwalk, O., 29, Youngstown 30, Salem 31, Warren June 1, Akron 2, Canton 3.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Philadelphia, Pa., May 15-27.

EMMA WELLS: Burlington, Ont., May 23, Bradford 24-30.

E. H. SOTHERN (H. E. Warner, acting mgr.): St. Louis, Mo., May 22-27.

EDWIN ARDEN: Providence, R. I., May 22-27.

E. S. WILLARD (A. M. Palmer, mgr.): Boston, Mass., April 10-June 3.

E. F. MAYO: Pittsburg, Pa., May 22-27.

EUNICE GOODRICH (William Pottle, Jr., mgr.): Joliet, Ill., May 15-27, Hannibal, Mo., 29-June 3, Quincy, Ill., 5-10.

EVA MOUNTFORD (James H. Alliger, mgr.): Montreal, P. Q., May 22-27, Buffalo, N. Y., 29-June 3.

FRANK BENNIG (E. A. Biggins, mgr.): Connellsville, Pa., May 22, Uniontown 24, Washington 25, Waynesburg 26, Martin's Ferry, O., 27, Bellaire 29, Wheeling, W. Va., 30, Cadiz, O., 31, Steubenville June 1, Coshocton 2, Cambridge 3, Wellsbury, W. Va., 5, Fairmount 6, 7, Grafton 8, Weston 9, Clarksburg 10.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Piqua, O., May 23, Greenville 24, Muncie, Ind., 25, Hartford 26, Bluffton 27, Huntington 29, Wabash 30, Peru 31, Rochester June 1, Warsaw 2, Plymouth 3.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Montreal, P. Q., 22-27, Ottawa, Ont., 30, Brockville 31, Kingston June 1, Belleville 2, Peterboro 3, St. Catherines 5, Hamilton 6, Brantford 7, Woodstock 8, St. Thomas 9, London 10.

FANTASMA (Hanlons', Edwin Warner, mgr.): Chicago, Ill., May 15—indefinite.

FIRE PATROL (A. Y. Pearson, mgr.): Detroit, Mich., 22-27, Niagara Falls, N. Y., 29, Batavia 30, Danville 31, Bath June 1, Waverly 2, Binghamton 3.

GERMAN LILIPUTIANS (Rosenfeld Brothers, mgrs.): Brooklyn, E. D., May 22-27.

GRAHAM EARLE: Fort Wayne, Ind., May 1-27.

GRAY AND STEPHENS: Philadelphia, Pa., May 22-27.

GOLDEN WEDDING: Boston, Mass., May 22-27.

HOSS AND HOSS: Harlem, N. Y., 22-27.

HART'S COMEDIANS: Sioux Falls, S. D., May 15-20.

HALLEN AND HART (James Jay Brady, mgr.): Ogden, Utah, May 23, Salt Lake City 24, 25, Provo 26, Aspen, Col., 27, Denver 29-June 3.

HARRY LINDLEY: Mattawa, Can., May 22-27.

HOFFMAN AND LOW: Dawson, Pa., May 22-27.

HARPER AND TAYLOR DRAMATIC: Fort Smith, Ark., May 22-27.

HUDSON AND KING'S PLAYERS: Mt. Carmel, Pa., May 22-27.

HELD IN SLAVERY (E. N. Lawrence, manager): Brooklyn, E. D., May 22-27.

ISAAC PAYTON: Atchison, Kans., May 22-27.

JAMES O'NEILL (William F. Connor, mgr.): Boston, Mass., May 15-June 3.

JOSHUA SIMPKINS (Reno and Ford, mgrs.): Cumberland, Md., May 23, Piedmont, W. Va., 24, Grafton 25, Fairmont 26, Buchanan 27.

JAMES T. POWERS (E. E. Rosenbaum, mgr.): New York city May 1-27.

JOHN R. CUMPSON: Oconto, Wis., May 23, Menominee, Mich., 24, Norway 25.

JACOB LITT'S STOCK: St. Paul Minn., May 22—indefinite.

JOLLY TIME: Faribault, Minn., May 23, Northfield 24, Red Wing 25, Lake City 26, Wabasha 27.

JOSEPHINE CAMERON: Sunbury, Pa., May 25, Milton 26, Williamsport 30.

JAMES J. CORBETT (W. A. Brady, mgr.): San Francisco, Cal., May 22-27.

JOHN DREW (Masked Ball, Charles Frohman, mgr.): Newburg, N. Y., May 22, Hartford, Conn., 25, Wilmington, Del., 26, Trenton, N. J., 27.

JARBEAU (Jeff D. Bernstein, mgr.): Brooklyn, N. Y., May 22-27

LITTLE BLOSSOM: Sterling, Ill., May 22-27.

LEORA LANE (Frank Coy, mgr.): Neleigh, Neb., May 22-27, Wayne 29-June 3.

LARRY THE LORD: Duluth, Minn., May 27.

LITTLE GOLDIE: Chicago, Ill., May 22-27.

LILLIAN TUCKER (C. C. Vaught, mgr.): Bar Harbor, Me., May 22-27.

LEONZO BROTHERS: Boston, Mass., May 22-27.

LYCEUM THEATRE CO. (Daniel Frohman, mgr.): Chicago, Ill., May 22-June 3.

LITTLE TRIXIE (Fred. Robbins, mgr.): East Saginaw, Mich., May 27, St. Louis 29, Bay City 30, Midland 31, East Tawas June 1, Oscoda 2, Alpena 3.

LAWRENCE HANLEY (Frank Maeder, mgr.): Baltimore, Md., May 22-27.

LEWIS MORRISON (Edward J. Abram, mgr.): Chicago, Ill., June 5—indefinite.

MOONSHINER'S SHADOW (Warner and Nelson, mgrs.): Indianapolis, Ind., May 22-24, Springfield, Ill., 25-27, Custer 29, Galt 30, Jackson 31, Joliet June 1, 2, Hamilton 3.

MADELINE MERLI (Fred Schwartz, mgr.): St. John, N. B., May 22-24, Fredericton 25, 26, New Castle 27.

MAY BRETONNE (George Hamler, mgr.): Clinton, Ill., May 22-27.

MRS. W. J. FLORENCE (Howard Covert, mgr.): Tacoma, Wash., May 26.

MAVOURNEEN (Augustus Pitou, mgr.): Buffalo, N. Y., May 22-27.

MIDDAUGH'S MUSICAL COMEDY: McKeesport, Pa., May 25, Monongahela City 26, Uniontown 27.

MME. JANAUSCHEK: St. Paul, Minn., May 22-27.

MUGGS' LANDING: New York city May 22-27.

MORGAN COMEDY: Canastota, N. Y., May 22-27.

MRS. POTTER-KYRLE BELLEW (Ariel N. Barney, mgr.): Hoboken, N. J., May 23, 24.

MORA-WILLIAMS (Fred. Williams, mgr.): Wilkesbarre, Pa., May 22-27, Scranton 29-June 3.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Topeka, Kans., May 23, Leavenworth 24, Lincoln, Neb., 25, Omaha 26, 27, St. Paul, Minn., 29-June 3, Minneapolis 5-10.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Springfield, O., May 22-27.

NAT C. GOODWIN (George J. Appleton, mgr.): San Francisco, Cal., May 15-27, Portland, Ore., June 1-3, Victoria, B. C., 5, 6, Vancouver 7, Seattle, Wash., 8-10

NEWTON BEERS (W. L. Dobson, mgr.): Collingwood, Ont., May 24, Midland 25, Barrie 26, Orillia 29, Beavertown 30, Peterboro June 1, Port Hope 2, Coburg 3.

NO. 2 A: New York city May 22—indefinite.

NORA MACBREE (Sidney R. Ellis, mgr.): Pittsburg, Pa., May 22-27.

OUR DOROTHY (O. H. Johnstone, mgr.): Pueblo, Col., May 22-27.

O'DOWD'S NEIGHBORS: Pittsburg, Pa., May 22-27.

OH, WHAT A NIGHT! (Charles A. Loder): Milwaukee, Wis., 22-27, Chicago, Ill., 29-June 3.

ONE OF THE FINEST: Jersey City, N. J., May 22-27.

OLD HOMESTEAD (E. A. McFarland, mgr.) Northampton, Mass., May 24, Middletown, Conn., 25, Norwalk 26, South Norwalk 27, Bridgeport 27.

POWER OF GOLD (Walter Sanford, mgr.): Philadelphia, Pa., May 22-27.

PRODIGAL FATHER: Denver, Col., May 22-27.

PETE BAKER (Wilbur Harlan, mgr.): Duluth, Minn., May 25, 26.

PRODIGAL DAUGHTER: New York city May 22—indefinite.

PAIR OF KIDS (Ezra Kendall, mgr.): London, Ont., May 22-24, Bay City, Mich., 25-27, Alpina 28, East Saginaw 30-June 1, Flint 2, Port Huron 3.

R. B. MANTELL (Proctor and Turner, mgrs.): Philadelphia, Pa., May 22-27.

RICHARD MANSFIELD (John P. Slocum, mgr.): Oakland, Cal., May 23, 24, San Jose 25, Stockton 26, Marysville 27, Portland, Ore., 29-31, Seattle, Wash., June 1-3, Victoria, B. C., 5, Tacoma, Wash., 6-8, Spokane 9, 10.

RAMBLER FROM CLARE (Dan McCarthy, mgr.): Buffalo, N. Y., May 22-27.

RAMSAY MORRIS COMEDY: Toronto, Ont., May 22-27.

STUART ROBSON (W. R. Hayden, mgr.): New York city May 1-27.

SOL. SMITH RUSSELL: Chicago, Ill., May 1—indefinite.

SI PLUNKARD: Kokomo, Ind., May 24.

SPOONER COMEDY (B. S. Spooner, mgr.) Decatur, Ill., May 22-27, Bloomington 29-June 3.

SIDE TRACKED (S. J. Rawson, mgr.): Chatham, Ont., May 23, Mt. Clemens, Mich., 24, Pontiac 25, Owosso 26, Ionia 27, Greenville 29, Muskegon 30, Pentwater 31, Ludington June 1, Manistee 2, Traverse City 3, Charlevoi 5, Petoskey 6, Sault Ste. Marie 7, Manistique 8, Escanaba 9, Marquette 10.

TWO OLD CRONIES (Chicago, Ill., May 22-June 3.

TEXAS STEER (Hoyt and Thomas, mgrs): New York city April 10—indefinite.

TONY FARRELL (C. E. Callahan, mgr.): New York city May 22-June 3.

TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): New York city—indefinite.

THE SCOUT (Dr. Carver): Kansas City, Mo., May 22-27.

TWO JOHNS: Elmira, N. Y., May 27.

TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Lawrence, Mass., May 24, Lowell 25, 26, Lynn 27, Manchester, N. H., 29, Salem, Mass., 30, Haverhill 31, Providence, R. I., June 1-3, Newport 5, Fall River, Mass., 6, New Bedford 7, Brockton 8, Worcester 9, 10.

THE GIRL I LEFT BEHIND ME: (Chas. Frohman, mgr.): New York city Jan. 23—indefinite.

THE GIRL I LEFT BEHIND ME (Charles Frohman, mgr.): Chicago, Ill., May 29—indefinite

THE GUARDSMAN (Daniel Frohman, mgr.): New York city April 3-May 20.

TRIP TO CHINATOWN No. 2 (Hoyt and Thomas, mgrs.): Brooklyn, E. D., May 22-27.

THE SCOUT (A. Y. Pearson, mgr.): Chicago, Ill., April 17-May 27.

THE RIVALS (Mrs. John Drew): Montreal, P. Q., May 22-27.

THE UPPER HAND (Edward P. Sullivan): Rochester, N. Y., May 22-27, Toronto, Ont., 29-June 3.

TRIP TO THE CITY: Paterson, N. J., May 22-27.

U AND I: Philadelphia, Pa., May 22-27.

UNCLE TOM'S CABIN (Riall's): Philadelphia, Pa., May 22-27

UNCLE TOM'S CABIN (Stockwell's): Chicago, Ill. May 8-27.

WADE LEBOYLE (F. P. Prescott, mgr.): Red Jacket, Mich., May 22-24, Hancock 25-27, Marquette 27, Ishpeming 30, Iron Mountain 31.

W. H. CRANE (Joseph Brooks, mgr.): Grand Rapids, Mich., May 23, East Saginaw 24, Bay City 25, Detroit 26, 27.

WAITE COMEDY: Camden, N. J., May 22-27.

OPERA AND CONCERT.

ANDREWS OPERA: Davenport, Ia., May 22-27.

BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): New York city May 22—indefinite.

CASINO OPERA: Detroit, Mich., May 15-June 10.

CORINNE OPERA BURLESQUE: Chicago, Ill., May 8—indefinite.

CALHOUN OPERA: Lincoln, Neb., May 22-27.

DESHON OPERA: Louisville, Ky., May 22-June 10.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city May 1—indefinite.

DICKSON OPERA: Washington, D. C., May 15—indefinite

1492 (E. E. Rice, mgr.): New York city May 15—indefinite.

FENCING MASTER (J. M. Hill, mgr.): Chicago, Ill., April 24-May 27, Milwaukee, Wis., 29-June 3.

GEO. A. BAKER OPERA (Geo. A. Baker, mgr.): Worcester, Mass., May 23, Boston June 5—indefinite.

HINRICH'S GRAND OPERA: New York city May 15—indefinite.

HENRY E. DIXEY OPERA (Harry Askin, mgr.) New York city April 6—indefinite.

ISLE OF CHAMPAGNE (Thomas Q. Seabrooke): Lawrence, Mass., May 25.

JACINTO: St. Louis, Mo., May 22-27.

LILLIAN RUSSELL OPERA (T. Henry French, mgr.): Chicago, Ill., May 20—indefinite.

MURRAY-DAVID OPERA: Pittsburg, Pa., May 15-27.

MERRY COBBLER: Philadelphia, Pa., May 22-27.

NASHVILLE STUDENTS: Ravenna, Neb., May 23, Loup City 24, St. Paul 25, Palmer 26, Aurora 27.

O'NEILL OPERA (L. Arthur O'Neill, mgr.): Charleston, S. C., May 1—indefinite.

PAULINE HALL OPERA (George B. McLellan, mgr.): Hartford, Conn., May 24.

ROBIN HOOD OPERA (Barnabee, Karl and McDonald, mgrs.): Plattsburg, N. Y., May 24, Troy 25, Johnstown 25, Schenectady 26, Newburg 27.

REMENYI CONCERT (H. B. Thearle, mgr.): San Jose, Cal., May 23, Santa Cruz 24.

SPANISH ORCHESTRA AND OPERA (J. Pastor, mgr.): Chicago, Ill., May 22—indefinite.

SOUSA'S BAND (D. Blakeley, mgr.): Chicago, Ill., May 22-June 30.

SCHUBERT SYMPHONY CLUB: Ogden, Ia., May 23, Jefferson 24, Scranton City 25, Carroll 26.

WILBUR OPERA: Rochester, N. Y., May 22-June 3.

VARIETY AND BURLESQUE.

ADA DENON: Baltimore, Md., May 22-27.

AGNES EVANS: Providence, R. I., May 22-27.

CITY SPORTS: Pittsburg, Pa., May 22-27.

CREOLE BURLESQUE (Sam T. Jack, mgr.): New York city May 22-27.

FRENCH FOLLY: Newark, N. J., May 22-27.

GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Buffalo, N. Y., May 22-27.

GUS HILL NOVELTIES: Brooklyn, N. Y., May 22-27.

HOWARD ATHENÆUM: Seattle, Wash., May 25, 26, Tacoma 27.

HENRY BURLESQUE: Indianapolis, Ind., May 22-27.

JEROME VAUDEVILLE CLUB: Cleveland, O., May 22-27.

LONDON GAIETY GIRLS: Philadelphia, Pa., May 22-27.

MORTON AND ARNOLD: Ganley, W. Va., May 22-24, Montgomery 25-27.

MARIE SANGER: Cincinnati, O., May 22-27.

MAY RUSSELL: Philadelphia, Pa., May 22-27.

ROSE HILL: New York city May 22-June 3.

SEFTON AND WATSON: Washington, D. C., May 22-27, New York city 29-June 3.

TONY PASTOR: Chicago, Ill., May 8—indefinite.

WEBER AND FIELDS: Chicago, Ill., May 15-27.

MINSTRELS.

BADLOW BROS.: Hartford, Conn., May 23.

PRIMROSE AND WEST (D. W. Truss, mgr.): St. Joseph, Mo., May 24, Lincoln, Neb., 26.

CIRCUSES.

BOB HUNTING: Elmira, N. Y., May 23, Waverly 24, Athens, Pa., 25.

BARNUM AND BAILEY: Kingston, N. Y., May 23, Newburg 24, Danbury, Conn., 25, New Britain 26, Waterbury 27, New Haven 30, Middletown 31.

FOREPAUGH: St. Louis, Mo., May 22-27.

J. H. LA PEARL: Girard, Ill., May 23, Carlinville 24, Greenfield 25, Whitehall 26, Roodhouse 27.

ORRIN BROTHERS: City of Mexico April 10—indefinite.

SCRIBNER AND SMITH: Watertown, Mass., May 22, Woburn 24, Wakefield 25, Danvers 26, Ipswich 27.

W. H. HARRIS: Harrisburg, Pa., May 23, Newport 24, Mifflin 25, Huntington 26, Tyrone 27.

WINTERMUTE BROTHERS: Onalaska, Wis., May 23, Houston, Minn., 24.

WHITNEY'S: Deerfield, Mich., May 22, Blissfield 24, Metamora, O., 25, Lyon 26, Delta 27.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES (John C. Patrick, mgr.): Scranton, Pa., May 22-24, Pottstown 25-27, Philadelphia 29-June 3, Brooklyn, N. Y., 5-17.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Kendallville, Ind., May 22, 23.

BUFFALO BILL: Chicago, Ill., May 20—indefinite.

FREDERICK REYNOLDS: Marshfield, Wis., May 23, Antigo 24, Rhinelander 25, Tomahawk 26, Merrill 27, Wausau 29.

FLINT, THE MESMERIST (L. J. Meacham, mgr.): Council Bluffs, Ia., May 22-27, Omaha, Neb., 29-June 3, Sioux City, Ia., 5-10.

HOWORTH HIBERNICA: Beverly, Mass., May 23, Rockport 24, Gloucester 25.

KELLAR (Magician): New York city May 22—indefinite.

PROF. HERRMANN: Harlem, N. Y., May 22-27.

PROF. POWELL (W. L. Soyer, mgr.): Tyrone, Pa., May 23, Philadelphia June 5-10.

THE WORLD'S FAIR.

FINAL ARRANGEMENTS FOR THE SALE OF TICKETS VIA THE B. & O. R. R.

For the benefit of those desiring to attend the World's Fair the Baltimore and Ohio Railroad will sell Excursion tickets to Chicago and return, at all stations on its line, at low rates. Tickets will be on sale until November 1st, and will be valid for return journey until November 15th, 1893. They provide for a reduction of 20 per cent. below regular rates. These tickets will be valid only for continuous journey. Tickets at higher rates will be sold that will permit holders to stop over at Baltimore, Washington, or any other point, going and returning.

Besides the opportunity of visiting Washington, a privilege afforded by no other route, tourists via the Baltimore and Ohio Railroad will traverse the historic Potomac Valley, the theatre of the war between the States. At Cumberland they will be offered a choice of routes, via Pittsburg, or across the Alleghany mountains, 3,000 feet above the level of the sea and via Deer Park and Oakland, the famous Summer resorts. The scenery along the Baltimore and Ohio route is the most picturesque in America. Pullman accommodations may be reserved in advance of journey. For rates and information apply to nearest B. and O. ticket agent, or Charles O. Scull, General Passenger Agent, Baltimore, Md.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 409 Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis, Mo.

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OBITUARY.

James Edward Murdoch.

James Edward Murdoch died at his suburban residence in Cincinnati at 5:30 o'clock on Friday morning, after an illness from various ailments extending over two years. He was tenderly cared for throughout his invalidism by his daughters, Fannie and Ida Murdoch. Mr. Murdoch was one of the most generally admired of the actors that entertained a past generation, and in his later life of activity was distinguished as an elocutionist. His last public appearance was but about a year ago, when he recited "Sheridan's Ride" at the Pike Opera House in Cincinnati. James Edward Murdoch was born in Philadelphia on Jan. 25, 1811. His father, a bookbinder, had served as a volunteer soldier in the war of 1812. Returning to his vocation, he took all of his four sons, one after another, into his establishment and taught them his business. James Edward, the eldest, had then but a moderate share of common school training, but a studious impulse moved him to supply his deficiencies. His father was a volunteer fireman—an honorable distinction in those days—as well as a soldier; and James Edward himself, at the age of thirteen, was associated with a company of youthful militiamen that was detailed to form part of an escort to Lafayette at his reception in 1824. The young man also became a volunteer fireman at the earliest opportunity, and it was in the engine house of the old Vigilant company of Philadelphia that he made his first speech. This company resolved itself into an association of amateur actors, and here Murdoch first essayed a dramatic part, that of Glenalvon, the villain, in the play of Douglas. At this period the young man placed himself under the tuition of Lemuel G. White, the elocutionist who taught Edwin Forrest. From Dr. James Rush young Murdoch studied the science of the human voice, and gained much of the practical knowledge that afterward made his readings and recitations popular. Before he was eighteen years old his efforts had won a circle of warm admirers who already began to talk of him as a future national actor. His first appearance upon the public stage was at the Arch Street Theatre, Philadelphia, on Oct. 13, 1829, as Frederick in Lovers' Vows. He was very successful, but there was no opening in the company then playing at that theatre for him. He subsequently played very acceptably as Young Norval, Octavian, and Selim in Barbarossa. Soon afterward he accepted the position of "general utility" in a stock company at Halifax, N. S., where, owing to the illness of the leading actor, young Murdoch was called upon at short notice to play several leading parts, in all of which he acquitted himself admirably. He was here tendered a benefit, through the good offices of Lady Adelaide Fox, who had taken a liking to the young actor for his remarkable resemblance to Charles Kemble. The Halifax company was stranded, however, and the father of young Murdoch had to forward money to pay his passage home. At this critical moment, when the young actor, discouraged, thought of returning to bookbinding, he was engaged by John Sefton to go South with the company of Vincent DeCamp, a brother-in-law of Charles Kemble, an actor of ability, and an experienced manager. The young actor was employed for utility business, and appeared in minor parts in several cities. At Augusta, Ga., upon the request of Edwin Forrest, who was starring with this company, and who was so dissatisfied with the actor that had played Damon to his Pythias that he refused to go on with him again, young Murdoch was tried in the part. The result was satisfactory to all parties. This company was unsuccessful, and Murdoch returned to Philadelphia, where he retained a precarious connection with the Arch Street Theatre. Depending upon a successful issue of his Southern engagement, he had made arrangements to marry, and despite its failure he carried out this intention in 1831, the woman of his choice being Eliza Middlecott, the daughter of a London silversmith. About this time Robert T. Conrad, a companion about his own age, wrote Murdoch a play, entitled Conrad of Naples. It was played with marked success at a benefit to Murdoch, but owing to the system then prevailing the young actor was unable to continue the play, which was consequently shelved. Years afterward an adaptation of this play was made and became generally known under the title of Jack Cade. In 1832, during an illness of his wife, whom Murdoch assiduously attended, the actor took a preparation of arsenic in mistake for a prescription given to him for indigestion. His life was saved with difficulty, and he never fully recovered from the effects of the poison. Leaving the Arch Street Theatre, Mr Murdoch for several years led a nomadic life. He played at the Chestnut Street Theatre as leading juvenile with Fanny Kemble. His health failing, he went South under medical advice, but played infrequently. Upon his return he attached himself to the company of F. C. Wemyss, appearing as home star alternately in Pittsburg and Philadelphia. He then went to the Tremont Theatre, Boston, where he remained a year. Returning to Philadelphia, he became stage manager of the Chestnut Street Theatre. Trouble with Mrs. Julia Wood (*née* Paton) and her husband, English artists, whose exactions left the others of the company without money, led to the closing of this theatre, and Mr. Murdoch, during the season of 1840-1 acted as stage manager of the National Theatre of Boston, where he assisted in the first production in that city of London Assurance. So great was the desire to see this play that a copy of it had been taken down by a stenographer in the pit of the old Park Theatre, New York, where it was first played in America. Acting upon the advice of eminent friends, Mr. Murdoch now somewhat abruptly retired from the stage and turned his attention to lecturing and teaching. In October, 1854, however, he returned to the stage, appearing at the Park Theatre, New York, for the first time as Hamlet. This was the beginning of his greatest stage period, which continued until 1860. His versatile ability and his success in both tragic and comic parts made him now a leading light on the American stage. He was one of the dramatic pioneers in California, where he played a very profitable engagement in 1855. In 1856 he visited England. While this trip was undertaken for rest and recreation, the reputation that had preceded him secured Mr. Murdoch a flattering offer of engagement from Manager Buckstone, of the Haymarket Theatre, London. During a brief visit to America Buckstone had acted with Murdoch. The result of this London engagement was the longest list of consecutive performances that Murdoch ever played. His parts here were exclusively in comedy, being young Mirabel in The Inconstant, Charles Surface, Alfred Evelyn, Rover in Wild Oats, Don Felix in The Wonder and Vapid in The Dramatist. Mr. Murdoch's name headed the bills for one hundred and ten successive nights. Leaving London, he played even more successfully in Liverpool, where he added Hamlet to his repertoire. His work in this play was favorably compared with that of Kean and Macready. In the full tide of success he was compelled by ill-health to cut short this engagement and cancel those in Edinburgh, Dublin and other cities. After a severe attack of his old illness, Mr. Murdoch recovered sufficiently to travel in Germany, Switzerland and Italy. During his journeys he paid special attention to vine-growing. Three years before he had purchased a large farm in Southern Ohio. Upon his return to America he put into execution a project of grape-culture, employing the services of several Rhenish farm hands he had engaged for the purpose. During the interval between his return from Europe and the breaking out of the civil war, Mr. Murdoch played many engagements in the principal cities of the Union with all the honor and profits of a popular star. Much of his time, however, was spent upon his farm, situated in Murdoch, a post-village named for him and not far distant from Cincinnati. It was Mr. Murdoch's fortune to patriotically associate his name and fame with the fortunes of his country at a critical period. While playing at Pittsburg during the troublous Spring of 1864 news reached him that a favorite son had joined the army. He abruptly closed his engagement and went to Washington. Here he associated with many prominent citizens in awakening and encouraging the patriotic spirit of the nation. At a public meeting Colonel John W. Forney, then Clerk of the Senate, requested Mr. Murdoch to recite Drake's poem, "The American Flag." The recitation set the audience in an uproar of enthusiasm. Simon Cameron afterward said to Mr. Murdoch: "I never before in my life felt the full meaning of a flag to fight for." This and his following patriotic readings endeared Murdoch to the public heart more strongly than his work as an actor had done. His readings netted the sanitary fund for the relief of wounded soldiers over $250,000. For a number of years after the war, Mr. Murdoch remained in close retirement on his Ohio farm. He appeared but occasionally in lectures and readings. In 1879 he celebrated the semi-centennial of his stage career with a farewell performance in Philadelphia. In 1880 a benefit was tendered him by prominent citizens of Philadelphia, at which he appeared in The School for Scandal and The Stranger, supported by Mrs. John Drew, Mrs D. P. Bowers, Mittens Willett, Emma Markley Bruner and others. At the Cincinnati Dramatic Festival, in April, 1883, Mr. Murdoch appeared as Marcus Antonius in Julius Cæsar, Louis James being the Julius Cæsar, Otis Skinner Octavius, John McCullough Brutus, Lawrence Barrett Cassius, and the other parts being taken by prominent actors. At this festival, also, Mr. Murdoch played Hamlet, Edmund Collier being the Claudius, John McCullough the Ghost, John A. Elisler the Polonius, Louis James the Laertes, Lawrence Barrett the Horatio, and Marie Wainwright the Ophelia. While bedridden, Mr. Murdoch employed his pen industriously, his latest important work being biographies of Eliza Riddle, Eliza Logan and Julia Dean. He enjoyed the personal friendship of such men as Lincoln, Longfellow, Baker, Buchanan Read, Bayard Taylor, Whittier, and was highly esteemed in every walk of citizenship as well as actor.

Other Deaths.

Samuel Drake, an actor at one time well known throughout the West and South, died on Monday night of last week at the Morton Home, Louisville, Ky., at an advanced age. Eighty years ago, the father of the deceased was stage manager at the Albany Theatre and played King Lear before any of the famous actors known to this generation were born. Samuel Drake was one of the pioneer actors of the West and South. He was associated with the Chapmans in their floating theatre on the Mississippi River.

Mrs. Mary A. Taylor, mother of Howard P. Taylor, the dramatist, died in Sacramento, Cal., on the 12th inst., aged eighty years, after a long and painful illness. Mr. Taylor had been in constant attendance at her bedside for the past six months.

Lottie Wooster died in Shelburne, Vt., last Wednesday, of consumption. She was a pupil of Lamperti, and was well known in New York musical circles, having taught in this city.

CUES.

Clarence Fleming, manager of Rosina Vokes, will spend his Summer at his country residence on Long Island Sound.

Rosina Vokes has gone to England for the Summer.

Ellen Beach Yaw, concert soprano, sailed on *La Champagne* for Havre last Saturday. Miss Yaw will spend the ensuing year in study in Paris.

P. D. Fischer, who has been associated with the Cold Day company for several years past, is visiting friends in Boston. Mr. Fisher will take out a new play next season.

The Madison Square roof garden will open on May 30.

Carroll Johnson has confessed judgment for $158 95, a balance due for 726 photographs, made by Elmer Chickering of Boston.

Parker and Murray will manage a tour of Walter Hubbell in Shakespeare, and it is said that G. W. Purdy has intimated an intention to produce their latest farce with Fanny Rice in the leading part.

Mary Hampton, leading lady of the Boston Museum, has become a bicycle enthusiast. She takes a three hours' spin on a Columbia every morning.

The exercises commemorative of the twelfth anniversary of the Actors' Fund of America will take place at Palmer's Theatre on the afternoon of Tuesday, June 6, at three o'clock, as announced last week. Addresses will be made by A. M. Palmer, the Hon. Joseph H Choate, the Hon. John S. Wise, and Charles H. Hoyt. The musical portion of the entertainment will consist of an ode, sung by one hundred stage children, the words of which are by Sydney Rosenfield, and the music by William Fuerst. There will also be a tenor solo by William H. Reiger, and orchestral music by the combined bands of Palmer's and Hoyt's Madison Square Theatres.

MATTERS OF FACT.

The Folder Chemical Company has an advertisement of peculiar interest to the fair sex on another page of this week's MIRROR. Every woman who wishes to add to her personal attractiveness—and what woman does not?—should not fail to read its announcement

Louise Muldener, last season with Charles Dickson in Incog, is at liberty for next season.

All applications for chorus positions in the Napleson Opera company must be made in writing to F. C. Whitney, and addressed to the Detroit Opera House.

As an expert constructor of advertising mediums and a clever writer and arranger of all sorts of theatrical press matter, there is no one better qualified through experience and ability than Joseph W. Frankel, whose announcement appears elsewhere in this issue. Mr. Frankel has furnished many of the best road combinations with proofs of his effective work, and he is in a position to suggest many novel ideas. Communications, addressed care of the MIRROR office, will reach him promptly.

Rose Stahl has just finished a two years' engagement as leading woman with Thomas E. Shea, and she is now at liberty to accept offers for next season.

A guarantee will be given by E. E. Leschinger, manager of the Opera House at Waterloo, Wis., to a good minstrel or dramatic company playing two performances at his house on July 4.

Mervyn Dallas closed his first American tour in The House on the Marsh at the National Theatre, Philadelphia, last Saturday. He played nightly to large houses, business being remarkably good, it being his third visit there this season. His tour next season commences at New York Aug. 21.

E. D. Shaw, for the past season manager of the Effie Elisler company, is at liberty for next season. He is highly recommended by both Frank Weston and Will. C. Elisler.

Charley Rivers and Laurel Mass, under the firm name of Rivers and Mass, are doing a masquerade sketch a burlesque on society dancing, that includes a number of "nicknacs" and national character dances, among them Pas Styrienne (Italian), La Cachucha (Spanish), Hibernian Lilt (Irish), etc. They may be addressed, care of THE MIRROR, or No. 175 State Street, Brooklyn.

Blanche Nicholls, who has been a member of Hoyt's farce-comedy companies for the past three seasons, has just closed a successful engagement with A Hole in the Ground. She is now at liberty and may be engaged for singing and dancing soubrette parts or boys.

The Lyceum Theatre, of Ithaca, N. Y., built this year, is on the ground floor and has a seating capacity of 1,250. Manager M. M. Gutstadt will play but two attractions a week. His New York representatives are Charles Frohman, and Klaw and Erlanger.

Arthur Dunn, the clever comedian, will be at liberty after June 3, when he closes a special engagement with Ezra Kendall. He may be addressed en route or in care of this office.

FOREIGN NOTES.

The latest play produced at the Independent Theatre, London, is called Allan's Wife. The heroine, who is Allan's wife, is about to become a mother, when her husband meets a violent death. Her child is born deformed, and she kills it, in practice of a theory advanced by some reformers in line with the law of "the survival of the fittest." The mother is convicted of murder, the last act passes in the cell of the condemned, and the curtain falls with no sign of repentance or reprieve. As *Vanity Fair* says: "An afternoon in the morgue would be a mild and delirious holiday compared to sitting out this play, if it could be considered seriously."

The Sydney *Bulletin* says of a new drop by Goetcher in the Lyceum in that city: "It represents a trio of young ladies, in economical clothing, casually gossiping in mid air and surrounded by artistically painted white satin curtains which threaten to fall and hide them. It is a most artistic and taking thing."

The wife of Professor Koch, the famous bacteriologist, of Berlin, has secured a divorce, and the professor has been ordered to pay her one-fourth of his income. It is said that he will soon marry a young actress of the company at Barnay's Theatre.

A panic occurred in the Théâtre Français, Paris, on Friday afternoon. A water pipe burst in the gallery, causing a noise like the crackling of flames, cries of fire followed, and the audience became frenzied. The coolness of the actors, who continued on the stage as though nothing had happened, and a quieting address by the manager restored order.

Vanity Fair, summing up Oscar Wilde's new play, A Woman of No Importance, says it "consists of one old-fashioned French situation; three acts of cumbrously-redundant artificial chatter; and one act of painfully-protracted and rather sloppy sentiment."

"Caradoc," of the London *Referee*, notes and comments: "Corbett, the pugilist, is reported to be contemplating the production in America of a one-act version of Beau Brummel. There are some who think that the pugilist will give Richard Mansfield points. Mansfield has been speaking up for American actors as against English. 'I cannot understand,' says he, 'the homage paid in this country to an actor simply because he is from England. . . . When an actor goes from here to London and says he has a reputation in America, and can prove it, what happens? The Englishmen will spit at him.' Richard will, I hope, pardon me if I call him a liar? But if he doesn't, it doesn't matter."

"Home, Sweet Home."

Lucius Henderson, the actor-pianist whose remarkable technique is responsible for the success of the novel musical feature in the drama, Friends, sometimes plays as an encore to his classical and more difficult selections, "Home, Sweet Home" (with variations). The little son of J. G. Ward, the well-known manufacturing jeweler, after hearing it, was heard saying enthusiastically to one of his little pals: "Say, you ought to hear that fellow play 'Home, Sweet Home,' you wouldn't know it."

OPEN TIME.

This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" columns.

ATLANTIC, IOWA: Opera House, May 28 June 2.
COLUMBUS, KANS.: Columbus Opera House, May.
EAST STROUDSBURG, PA.: Academy of Music, June and July.
FAYETTEVILLE, ARK.: May.
FORT SCOTT, KANS.: Davidson Opera House, May 28-31.
GOUVERNEUR, N. Y.: Union Hall Opera House, May 26-28, 29 31, June 1 30.
GRAND RAPIDS, MICH.: Powers' Grand Opera House, May 23, 26 31.
NIAGARA FALLS, N. Y.: Park Theatre, May 29-31 June 1-30, July 1-31, Aug. 1-31.
RED BANK, N. J.: Opera House, May 9, June 5, 12 26.
ST. JOHNS, N. B.: St. Johns Opera House, June 5-23, July 31-August 16.
TROY, O.: Troy Opera House, May 18-22
TYRONE, PA.: Academy of Music May 25-31.
WINCHESTER, KY.: Winchester Opera House, May 27.

DATES AHEAD.

[*Received too late for classification.*]

BOSTON COMIC OPERA: St. Joseph, Mo., May 22-June 10.
GRACE ELDRIDGE CONCERT (George W. Ripley, mgr.): Homer, N. Y., May 30, 31.
HARRY LACY: Baltimore, Md., May 22-27, New York city 29-June 3.
MCGIBNEY FAMILY: Warren, R. I., May 30, Bristol 31, New Bedford, Mass., June 1, Fall River 3, Brockton 5, Biddeford, Me., 6, Bath 7, Rockford 8, Brunswick 9, Augusta 12, Belford 13, Bucksport 14, Bangor 17
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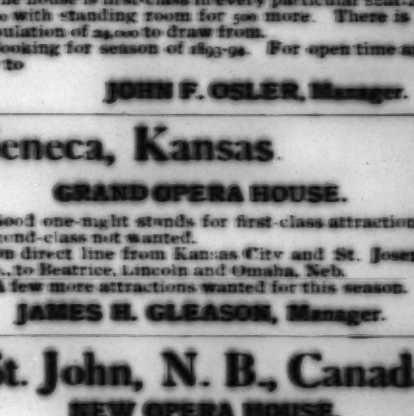

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